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HOMERIC LANGUAGE AND VERSE

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COLLEGE SERIES OF GREEK AUTHORS

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JOHN WILLIAMS WHITE AND THOMAS D. SEYMOUR.

INTRODUCTION

TO THE

LANGUAGE AND VERSE

OF

HOMER

BY

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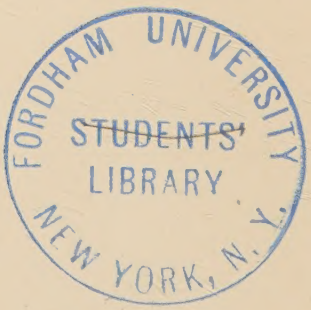

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PREFACE.

THIS Introduction is not designed to lay stress on Homeric language as contrasted with Homeric poetry, but is intended to relieve the commentary of explanations of dialectic forms and metrical peculiarities, and to call the student's attention to the most noteworthy characteristics of Homeric style and syntax. In reading Homer, certain questions, which cannot be avoided, as to the origin and relation of forms, will attract less of the pupil's attention and demand less of the teacher's time in the class-room if the facts are stated in their proper connection; the grouping of these facts will make them more intelligible and more easily remembered.

Some peculiarities of form have not been mentioned here, since they occur so seldom that they may be treated in the commentary just as conveniently; while for divers reasons other anomalies which are no more frequent have been discussed. Nor has the author planned to make the collection of examples complete; the student should be encouraged to gather illustrations for himself.

Most of this Introduction is of a nature to be read rather than committed to memory. Much of it is unnecessary for a beginner, but the author hopes that none of it is beyond the comprehension and appreciation of the student. While parts of it can be made fully useful only by a wise teacher, most of it should be helpful to the undirected student.

YALE COLLEGE, July, 1885.

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HOMERIC STYLE.

§ 1. a. Translations. Matthew Arnold enumerates four essential characteristics of Homer's poetry:[1] "Homer is rapid in his movement, Homer is plain in his words and style, Homer is simple in his ideas, Homer is noble in his manner. Cowper renders him ill because he is slow in his movement and elaborate in his style; Pope renders him ill because he is artificial both in his style and in his words; Chapman renders him ill because he is fantastic in his ideas; Mr. Newman renders him ill because he is odd in his words and ignoble in his manner." Or in other words: "Between Cowper and Homer there is interposed the mist of Cowper's elaborate Miltonic manner, entirely alien to the flowing rapidity of Homer; between Pope and Homer there is interposed the mist of Pope's literary, artificial manner, entirely alien to the plain naturalness of Homer's manner; between Chapman and Homer there is interposed the mist of the fancifulness of the Elizabethan age, entirely alien to the plain directness of Homer's thought and feeling; while between Mr. Newman and Homer is interposed a cloud of more than Egyptian thickness, — namely, a manner, in Mr. Newman's version eminently ignoble, while Homer's manner is eminently noble."

If poets and masters have thus failed, it is evident that it is no easy achievement to translate Homer well, to be at the same time rapid, plain, simple, and noble, — *οὔ πως ἅμα*

[1] *Essays in Criticism*, Boston, 1865, pp. 284 ff., or *Studies in Celtic Literature and on Translating Homer*, Macmillan, N.Y., 1883, pp. 138 ff.

πάντα δυνήσεαι αὐτὸς ἐλέσθαι. The beginner can at least be simple; he should aim to attain the other qualities also.

It is instructive to compare different translations of a famous passage, Θ 555 ff.: —

ὡς δ' ὅτ' ἐν οὐρανῷ ἄστρα φαεινὴν ἀμφὶ σελήνην
φαίνετ' ἀριπρεπέα, ὅτε τ' ἔπλετο νήνεμος αἰθήρ·
ἔκ τ' ἔφανεν πᾶσαι σκοπιαὶ καὶ πρώονες ἄκροι
καὶ νάπαι· οὐρανόθεν δ' ἄρ' ὑπερράγη ἄσπετος αἰθήρ,
πάντα δέ τ' εἴδεται ἄστρα· γέγηθε δέ τε φρένα ποιμήν·
τόσσα μεσηγὺ νεῶν ἠδὲ Ξάνθοιο ῥοάων
Τρώων καιόντων πυρὰ φαίνετο Ἰλιόθι πρό.
χίλι' ἄρ' ἐν πεδίῳ πυρὰ καίετο, πὰρ δὲ ἑκάστῳ
εἵατο πεντήκοντα σέλαι πυρὸς αἰθομένοιο.
ἵπποι δὲ κρῖ λευκὸν ἐρεπτόμενοι καὶ ὀλύρας,
ἑσταότες παρ' ὄχεσφιν, ἐύθρονον Ἠῶ μίμνον.

This is translated by Chapman:[1] —

[1] *The Iliads of Homer, Prince of Poets, never before in any language truly translated, with a comment upon some of his chief places, done according to the Greek by George Chapman.* Of this translation, A–B, H–Λ were published in 1598. The first twelve books of the Iliad were published in 1610, and the other twelve in 1611. The first half of the Odyssey was published in 1614, and the rest in 1615. Chapman was about six years older than Shakespeare. The reader will notice that the metre is the "common metre" of our hymn-books.

Chapman says in his "Preface to the Reader": "Alwaies conceiving how pedanticall and absurd an affectation it is, in the interpretation of any Author (much more of *Homer*) to turn him word for word; when (according to *Horace* and other best lawgivers to translators) it is the part of every knowing and judiciall interpreter, not to follow the number and order of the words but the material things themselves, and sentences to weigh diligently; and to clothe and adorne them with words, and such a stile and form of oration as are most apt for the language into which they are converted. If I have not turned him in any place falsly (as all other his interpreters have in many, and most of his chiefe places;) if I have not left behind me any of his sentence, elegancie, height, intention and invention, if in some few places . . . I be somthing paraphrasticall and faulty; is it justice in that poore fault (if they will needs have it so) to drowne all the rest of my labour."

Pope criticises Chapman's translation as "loose and rambling," and for its "frequent interpolations." "He appears to have had a strong affectation of extracting new meanings out of his author. . . . But that which is to be allowed him, and which very much contributed to cover his defects, is a daring, fiery

"Fires round about them shinde
As when about the silver Moone, when air is free from winde,
And stars shine cleare; to whose sweete beames, high prospects, and the brows
Of all steepe hils and pinnacles, thrust up themselves for showes;
And even the lowly vallies joy, to glitter in their sight,
When the unmeasur'd firmament, bursts to disclose her light,
And all the signes in heaven are seene, that glad the shepheards hart;
So many fires disclosde their beames, made by the Trojan part,
Before the face of *Ilion;* and her bright turrets show'd.
A thousand courts of guard kept fires; and every guard allow'd
Fiftie stout men, by whom their horse, eate oates and hard white corne,
And all did wilfully expect, the silver-throned morne."

Pope's translation[1] follows: —

"And beaming fires illumin'd all the ground,
As when the moon, refulgent lamp of night!
O'er heaven's clear azure spreads her sacred light,
When not a breath disturbs the deep serene,

spirit that animates his translation, which is something like what one might imagine Homer himself would have writ before he arriv'd to years of discretion."

[1] Pope's translation of the Iliad was published in 1715–20. It is said that the great Bentley (see § 14 *d* R.) remarked to Pope "that it was a very pretty poem but that he must not call it Homer." It is in such simple narrative as quoted above that Pope's style is worst; it is best in descriptions of action.

Pope says in his preface: "That which in my opinion ought to be the endeavour of any one who translates Homer, is above all things to keep alive that spirit and fire which makes his chief character. In particular places, where the sense can bear any doubt, to follow the strongest and most poetical, as most agreeing with that character. To copy him in all the variations of his style and the different modulations of his numbers. To preserve in the more active or more descriptive parts, a warmth and elevation; in the more sedate or narrative, a plainness and solemnity; in the speeches, a fulness and perspicuity; in the sentences [*sententiae*], a shortness and gravity. Not to neglect even the little figures and turns on the words, nor sometimes the very cast of the periods. Neither to omit or confound any rites or customs of antiquity. . . . To consider him attentively in comparison with Virgil above all the ancients, and with Milton above all the moderns."

And not a cloud o'ercasts the solemn scene;
Around her throne the vivid planets roll,
And stars unnumber'd gild the glowing pole,
O'er the dark trees a yellow verdure shed,
And tip with silver every mountain's head;
Then shine the vales, the rocks in prospect rise,
A flood of glory bursts from all the skies:
The conscious swains, rejoicing in the sight,
Eye the blue vault and bless the useful light.
So many flames before proud Ilion blaze,
And lighten glimmering Xanthus with their rays:
The long reflections of the distant fires
Gleam on the walls, and tremble on the spires,
A thousand piles the dusky horrors gild,
And shoot a shady lustre o'er the field.
Full fifty guards each flaming pile attend,
Whose umber'd arms, by fits, thick flashes send,
Loud neigh the coursers o'er the heaps of corn,
And ardent warriors wait the rising morn."

Cowper's translation[1] follows: —

"As when about the clear bright moon, the stars
Shine in full splendour, and the winds are hush'd,
The groves, the mountain-tops, the headland-heights
Stand all apparent, not a vapour streaks

[1] Published in 1791.

Cowper says in his preface: "My chief boast is that I have adhered closely to the original, convinced that every departure from him would be punished with the forfeiture of some grace or beauty for which I could offer no substitute. . . . It has been my point everywhere to be as little verbose as possible. . . . In the affair of style, I have endeavoured neither to creep nor to bluster, for no author is so likely to betray his translator into both these faults as Homer, though himself never guilty of either. . . . The passages which will be least noticed . . . are those which have cost me abundantly the most labour. It is difficult to kill a sheep with dignity in a modern language, to flay and to prepare it for the table, detailing every circumstance of the process. Difficult also, without sinking below the level of poetry, to harness mules to a waggon, particularizing every article of their furniture, straps, rings, staples, and even the tying of the knots that kept all together. Homer, who writes always to the eye, with all his sublimity and grandeur, has the minuteness of a Flemish painter."

The boundless blue, but ether open'd wide
All glitters and the shepherd's heart is cheer'd;
So num'rous seem'd those fires between the stream
Of Xanthus, blazing, and the fleet of Greece,
In prospect all of Troy; a thousand fires,
Each watch'd by fifty warriors seated near.
The steeds beside the chariots stood, their corn
Chewing, and waiting till the golden thron'd
Aurora should restore the light of day."

Professor F. W. Newman's translation[1] follows:—

"And as around the shining Moon | the stars aloft in heaven
Glister with radiance distinct, | when all the sky is breathless,
And every lofty peak is shown, | and headland edge and forest,
And from behind the cloven sky | unfathom'd heaven gleameth;
Nor hidden any star may be; | and joyful is the shepherd;
So many fires betwixt the streams | of Xanthos and the galleys,
Shone then in front of Ilion, | by hands of Troians kindled.
A thousand fires along the plain, | I say, that night were burning,
And close to every glaring blaze | sat fifty men in armour.
And by their chariots the steeds | rye and white barley munching,
Stood waiting till the Queen of Morn | fair-thron'd should rise before them."

Lord Derby's translation[2] follows:—

"As when in Heav'n, around the glitt'ring moon
The stars shine bright amid the breathless air;
And ev'ry crag and ev'ry jutting peak

[1] Published in 1856.

This has received perhaps undue distinction from the criticisms of Matthew Arnold. The translator says: "To the metre which I have myself adopted, I was brought by a series of argument and experiment, and was afterwards gratified to find that I had exactly alighted on the modern Greek Epic metre. It is also the metre of the American Yankee Doodle, which some have ignorantly made an objection: as if the metre of the *Frogs and Mice* and of the *Margites*, were not that of the *Iliad*. Of course no metre can be popular, without being applicable to low treatment; indeed without being liable to degenerate into doggrel in unskilful hands."

[2] Published in 1865.

Stands boldly forth, and ev'ry forest glade;
Ev'n to the gates of Heav'n is open'd wide
The boundless sky; shines each particular star
Distinct; joy fills the gazing shepherd's heart.
So bright, so thickly scatter'd o'er the plain,
Before the walls of Troy, between the ships
And Xanthus' stream, the Trojan watchfires blaz'd.
A thousand fires burnt brightly; and round each
Sat fifty warriors in the ruddy glare;
With store of provender before them laid,
Barley and rye, the tether'd horses stood
Beside the cars, and waited for the morn."

Bryant's translation[1] follows: —

"As when in heaven the stars look brightly forth
Round the clear-shining moon, while not a breeze
Stirs in the depths of air, and all the stars
Are seen, and gladness fills the shepherd's heart,
So many fires in sight of Ilium blazed,
Lit by the sons of Troy, between the ships
And eddying Xanthus: on the plain there shone
A thousand; fifty warriors by each fire
Sat in its light. Their steeds beside the cars —
Champing their oats and their white barley — stood,
And waited for the golden morn to rise."

Tennyson translates: —

"As when in heaven the stars about the moon
Look beautiful, when all the winds are laid,
And every height comes out, and jutting peak
And valley, and the immeasurable heavens
Break open to their highest, and all the stars
Shine, and the shepherd gladdens in his heart:
So many a fire between the ships and stream
Of Xanthus blazed before the towers of Troy,
A thousand on the plain; and close by each

[1] Published in 1870.

Sat fifty in the blaze of burning fire;
And champing golden grain, the horses stood
Hard by their chariots, waiting for the dawn."

Matthew Arnold translates the last verses in hexameters: —

"So shone forth, in front of Troy, by the bed of the Xanthus,
Between that and the ships, the Trojans' numerous fires.
In the plain there were kindled a thousand fires: by each one
There sat fifty men in the ruddy light of the fire:
By their chariots stood the steeds and champed the white barley
While their masters sat by the fire and waited for Morning."

b. CHANGE OF SUBJECT. Homer composed for quick-minded hearers, who were ready to apprehend a change of subject even when it was marked by no pronoun, as *ἥ οἱ ἄμ' αἰθομένας δαΐδας φέρε καί ἑ μάλιστα | δμωάων φιλέεσκε, καὶ ἔτρεφε τύτθον ἐόντα* a 434 f. *she bore for him the burning torch and (i.e. for) he loved her most of all the female servants, and (i.e. for) she was his nurse when he was a child; ἔχεν πάλαι ὡς ἴθυνεν* Ψ 871 *he* (Meriones) *long had been holding while he* (Teucer) *was taking aim; πρίν γ' ἠὲ κατακτάμεν ἠὲ κατ' ἄκρης | Ἴλιον αἰπεινὴν ἑλέειν κτάσθαι τε πολίτας* O 557 *before either* we *slay* the Greeks *or* they *capture lofty Ilios and the citizens are slain.* Still more striking is the change in *βουλοίμην κε . . τεθνάμεν ἢ τάδε . . ἔργ' ὁράασθαι, | ξείνους τε στυφελιζομένους δμῳάς τε γυναῖκας | ῥυστάζοντας ἀεικελίως κατὰ δώματα καλά, | καὶ οἶνον διαφυσσόμενον, καὶ σῖτον ἔδοντας* π 106 ff. *I should rather die than see these deeds, — guests struck,* suitors *abusing the maids, wine wasted,* suitors *devouring the food,* where the poet was sure that his hearers would not construe *ῥυστάζοντας* and *ἔδοντας* with *ξείνους*, but would supply *μνηστῆρας* from the context.

c. DIRECT DISCOURSE. Like the writers of Holy Scripture, and as in the simple style of ballads and fairy tales and the conversation of children and uneducated persons, the Homeric poet avoids the use of *indirect discourse;* he has no

long passages in *oratio obliqua*, in the manner of the reported speeches in Caesar's Commentaries. He passes quickly from indirect to direct discourse,[1] as *ἐπεὶ πρό οἱ εἴπομεν ἡμεῖς | μήτ' αὐτὸν κτείνειν μήτε μνάασθαι ἄκοιτιν, | ἐκ γὰρ Ὀρέσταο τίσις ἔσσεται κτλ. a* 37 ff. *since we told him beforehand not to slay the man himself and not to woo his wife, for from Orestes shall* (for *should*) *vengeance come, etc.* Contrast *ὁ γὰρ ἦλθε θοὰς ἐπὶ νῆας Ἀχαιῶν | . . καὶ λίσσετο πάντας Ἀχαιοὺς | . . ὑμῖν μὲν θεοὶ δοῖεν Ὀλύμπια δώματ' ἔχοντες | ἐκπέρσαι Πριάμοιο πόλιν, εὖ δ' οἴκαδ' ἱκέσθαι· | παῖδα δ' ἐμοὶ λύσαιτε φίλην τὰ δ' ἄποινα δέχεσθαι, | ἁζόμενοι Διὸς υἱόν, ἑκηβόλον Ἀπόλλωνα* A 12 ff. with its paraphrase which uses indirect discourse, *ἐλθὼν ὁ ἱερεὺς εὔχετο ἐκείνοις μὲν τοὺς θεοὺς δοῦναι ἑλόντας τὴν Τροίαν αὐτοὺς σωθῆναι, τὴν δὲ θυγατέρα οἱ λῦσαι δεξαμένους ἄποινα καὶ τὸν θεὸν αἰδεσθέντας κτλ.* in Plato *Rep.* III 393 E.

d. Principal Clauses. Similar to this avoidance of indirect discourse is the poet's frequent and ready transition from a subordinate to a principal clause, as *ὃς μέγα πάντων | Ἀργείων κρατέει καί οἱ πείθονται Ἀχαιοί* A 78 f. *who rules with might over all the Argives and him* (for *whom*) *the Achaeans obey; ὃς μάλα πολλὰ | πλάγχθη . . πολλὰ δ' ὅ γ' ἐν πόντῳ πάθεν ἄλγεα a* 1 ff. *who was driven on many wanderings . . and he suffered many woes upon the sea;* Μέντωρ ὅς ῥ' Ὀδυσῆος ἀμύμονος ἦεν ἑταῖρος | *καί οἱ* (Mentor) *ἰὼν ἐν νηυσὶν ἐπέτρεπεν* (*sc.* Odysseus) *οἶκον ἅπαντα β* 225 f., *ᾧ ἔπι πολλὰ μόγησα, δόσαν δέ μοι υἷες Ἀχαιῶν* A 162.

e. Thus the poet deserts the participial for a finite construction, as *Ἕκτορα δ' ἐν πεδίῳ ἴδε κείμενον· ἀμφὶ δ' ἑταῖροι | εἵατο* O 9 f. *he saw Hector lying on the plain, while his comrades were*

[1] So in other early poets as *ἤρε' ὅττι δηῦτε πέπονθα, κὤττι | δηῦτε κάλημι, | κὤττι μοι μάλιστα θέλω γενέσθαι | μαινόλᾳ θύμῳ· τίνα δηῦτε Πείθω | μαῖς ἄγην ἐς σὰν φιλότατα, τίς σ' ὦ | Ψάπφ' ἀδικήει;* Sappho 1 15 ff. *thou didst ask me what I suffer and why I call thee, . . whom dost thou desire that Persuasion should lead to thy love, etc.*

seated around him (for *καὶ ἑταίρους ἡμένους*); *μνηστῆρες ἠγερέθοντο | ἔσθλ' ἀγορεύοντες, κακὰ δὲ φρεσὶ βυσσοδόμευον* ρ 65 f. (for *βυσσοδομεύοντες planning in the depth of their hearts*). *Cf. γουνάζομαι . . | ἑστάμεναι κρατερῶς, μηδὲ τρωπᾶσθε φόβονδε* O 665 f. *I beseech you to stand stoutly, nor turn to flight; ἰοῖσίν τε τιτυσκόμενοι λάεσσί τ' ἔβαλλον* Γ 80, where *τέ . . τέ* mark the imperfect as correlative with the participle.

f. Order of Words. The simplicity of the Homeric order of words is most clearly seen by comparing a passage of Homer with a similar passage of a later Greek poet or of Vergil. Many verses of the Iliad and Odyssey can be translated into English, word for word as they stand, as *ᾠχόμεθ' ἐς Θήβην ἱερὴν πόλιν Ἠετίωνος, | τὴν δὲ διεπράθομέν τε καὶ ἤγομεν ἔνθαδε πάντα. | . . ἐκ δ' ἔλον Ἀτρεΐδῃ Χρυσηίδα καλλιπάρῃον κτλ.* A 366 ff. When the order differs essentially from the English there are generally rhetorical or poetical reasons why the order is what it is; no one should suppose that the metre compelled the poet to adopt an arrangement of words that was not natural and did not please him. The verse gave prominence not merely to the first word but often to the word before the principal caesural pause (§ 40).

g. The thought of each Homeric verse is somewhat more independent than is the case in later poetry. Other things being equal, a word should be construed with words in the same rather than in another verse. Rarely does a descriptive adjective at the close of one verse agree directly with a noun at the beginning of the next (as *χρεμέτιζον ἐπ' ἄκρῳ | χείλει ἐφεσταότες* M 51 f. or *εἵλετο καλὴν | ἀξίνην εὔχαλκον* N 611).

h. A noun at the close of one verse often has an adjective apparently in agreement with it at the beginning of the next verse, but this adjective may be regarded as in apposition with the noun; it frequently serves to form a closer connection with a following amplifying clause, as *μῆνιν ἄειδε θεά . . | οὐλομένην, ἣ μυρί' Ἀχαιοῖς ἄλγε' ἔθηκεν* A 1 f., where the relative clause explains *οὐλομένην*: the *wrath* was *mortal, deadly*,

because it brought ten thousand woes upon the Achaeans. So a few verses later, *νοῦσον ἀνὰ στρατὸν ὦρσε κακήν, ὀλέκοντο δὲ λαοί* A 10, the position of the adjective *κακήν* is explained by its connection with the thought of the following clause. *Cf. νήπιοι οἳ κατὰ βοῦς Ὑπερίονος ἠελίοιο | ἤσθιον α* 8, the companions of Odysseus were fools in that they devoured the cattle of Hyperion; *φάτις . . | ἐσθλή, χαίρουσιν δὲ πατὴρ καὶ πότνια μήτηρ ζ* 30; *νῦν αὖτέ μιν υἷες Ἀχαιῶν | ἐν παλάμῃς φορέουσι δικασπόλοι οἵ τε θέμιστας | πρὸς Διὸς εἰρύαται* A 237 ff., where *δικασπόλοι* is explained by the following clause. Sometimes a word is reserved for the beginning of a verse in order to mark a contrast with what follows, as *αὐτὰρ ἐπεὶ δὴ τεῖχος ἐπεσσυμένους ἐνόησεν | Τρῶας, ἀτὰρ Δαναῶν γένετο ἰαχή τε φόβος τε* O 395 f., where the order of the words sets Τρῶας into an antithesis with *Δαναῶν*, — *ἀμφοτέρας . . χεῖρας ἔμαρπτεν | σκαιῇ, δεξιτερῇ δ' ἄρ' ἀπ' ὤμων αἶνυτο τόξα* Φ 489 f. *αὐτόν* thus often contrasts a man with his companions or possessions, as *ἀπὸ μὲν φίλα εἵματα δύσω | αὐτὸν δὲ κλαίοντα θοὰς ἐπὶ νῆας ἀφήσω* B 261 ff.; *ἔγχος μέν ῥ' ἔστησε . . | αὐτὴν δ' ἐς θρόνον εἶσεν α* 127 ff.

i. The first words of successive verses occasionally carry the burden of thought, as *Γλαῦκος . . | Ἰφίνοον βάλε . . | Δεξιάδην . . | ὦμον* H 13 ff. *Glaucus . . hit Iphinous . . son of Dexias on the shoulder.*

j. The subject of the sentence usually precedes its verb. Almost every exception to this remark is found either at the close of the verse, or less frequently before the principal caesura (where the same metrical freedom was allowed as at the end of the verse, § 41 *a* 3).

k. In order to give prominence to an important word, it is sometimes placed before the relative word of the clause to which it belongs, as *σαώτερος ὥς κε νέηαι* Λ 32; *κεῖθι δέ μ' ὡς περάσειε ξ* 297. This is especially frequent when the subordinate clause precedes the principal sentence, as *Ἕκτωρ δ' ὡς Σκαιάς τε πύλας . . ἵκανεν | ἀμφ' ἄρα μιν . . θέον* κτλ. Z 237.

l. Adnominal genitives, like adjectives, generally precede their noun, except at the close of the verse or before a caesural pause, but there are many exceptions to the rule in the case of adjectives, principally perhaps where the adjective and substantive are closely connected. A preposition often stands between the adjective and noun, as *χρυσέῳ ἀνὰ σκήπτρῳ* A 15, *θοὰς ἐπὶ νῆας* A 12; *ἡμετέρῳ ἐνὶ οἴκῳ* A 30; or *νῆας ἔπι γλαφυράς* Γ 119. The infinitive generally follows the verb on which it depends.

m. When a noun is modified by two adjectives, it frequently is preceded by one and followed by the other, as *θοῇ παρὰ νηὶ μελαίνῃ* A 300; *πολὺν ὄμβρον ἀθέσφατον* K 6. So in English poetry "human face divine," "purest ray serene," "old man eloquent."

n. EPITHETS. Often three or more epithets are used with one noun, as *εἵλετο δ' ἄλκιμον ἔγχος ἀκαχμένον ὀξέϊ χαλκῷ, | βριθὺ μέγα στιβαρόν α* 99 f.; *οὔ τι περιπληθὴς λίην τόσον, ἀλλ' ἀγαθὴ μέν, | εὔβοτος εὐμηλος, οἰνοπληθὴς πολύπυρος o* 405 f. (But in the first three books of the Iliad as many as three adjectives are rarely found with one noun.) Often two of the epithets begin a verse, as *ἐς θρόνον εἷσεν ἄγων . . | καλὸν δαιδάλεον α* 130 f.; *φόρμιγγι λιγείῃ | καλῇ δαιδαλέῃ* I 186 f.; *καλὰ πέδιλα | ἀμβρόσια χρύσεια ε* 44 f.; *ἐς θάλαμον κατεβήσετο κηώεντα | κέδρινον ὑψόροφον* Ω 191 f.

o. As is seen from the foregoing examples, the poet does not use *καί* to connect *epitheta ornantia.*

p. These ornamental epithets frequently have reference to the most marked natural characteristics of an object rather than to a particular occasion. The ships are *swift* (*θοαί*) even when they are drawn up on land (A 300 and *passim*); clothing is *σιγαλόεντα* even when it is soiled (*ζ* 26); Aegisthus is called *honorable*, *blameless* (*ἀμύμων*, *a* 29) in the very breath in which he is rebuked for wooing Agamemnon's wife and killing the king of men himself; Polyphemus lifts his hands to the starry heaven (*εἰς οὐρανὸν ἀστερόεντα ι* 527) in

broad daylight. The sea is *πολύφλοισβος, ἠχήεσσα, εὐρύπορος, ἀτρύγετος, ἀθέσφατος, πολιή, γλαυκή*. Rarely would one of these epithets be used to give a characteristic of the sea at a special time. It is in imitation of Homer that Theocritus, *Id.* I 58, calls milk *λευκόν*, — of course, not to distinguish white milk from milk of another color but to bring the object vividly before the mind by mentioning a quality of it which all would recognize as belonging to the nature of the object. The choice among these stereotyped conventional epithets was often determined by the convenience of metre or rhythm (see § 4 *b* f.). It should be noted that of the epithets of the sea only two (*ἀτρύγετος, εὐρύπορος*) have the same metrical value.

q. Almost every prominent person in the poems has some special epithet or epithets. Pope calls these "a sort of supernumerary pictures of the persons or things they are joined to. We see the motion of Hector's plumes in the epithet *κορυθαίολος*." No one but Athena is *γλαυκῶπις* and the adjective becomes virtually a proper name, as *γ* 135. She bears this epithet 90 times, generally in the phrase *θεὰ γλαυκῶπις Ἀθήνη*. She is *Παλλὰς Ἀθήνη* 41 times. Zeus is *νεφεληγερέτα Ζεύς* 30 times, *ἐρίγδουπος πόσις Ἥρης* 7 times, *εὐρυόπα Ζεύς* 20 times, *μητίετα Ζεύς* 19 times, *αἰγίοχος* (generally in the genitive, *αἰγιόχοιο*) 54 times, *πατὴρ ἀνδρῶν τε θεῶν τε* 15 times. Poseidon is *γαιήοχος ἐννοσίγαιος* 8 times, *Ποσειδάων ἐνοσίχθων* 24 times. Hera with a few mortal women shares the by-name *λευκώλενος* (24 times, generally in the phrase *θεὰ λευκώλενος Ἥρη*), and she is *βοῶπις πότνια Ἥρη* 14 times. The Achaeans are *ἐυκνήμιδες Ἀχαιοί* 36 times, *κάρη κομόωντες* 29 times, in the genitive *Ἀχαιῶν χαλκοχιτώνων* 24 times, *υἷες Ἀχαιῶν* 64 times, *λαὸς Ἀχαιῶν* 22 times, *κοῦροι Ἀχαιῶν* 9 times. Agamemnon is *ἄναξ ἀνδρῶν* forty-five times in the Iliad and thrice in the Odyssey, while this title is given to only five other chiefs, once to each. Achilles is *ποδάρκης δῖος Ἀχιλλεύς* 21 times, *πόδας ὠκὺς Ἀχιλλεύς* 30 times,

ποδώκεος Αἰακίδαο 10 times, *ποδώκεα Πηλείωνα* 10 times. Odysseus is *πολύτλας δῖος* Ὀδυσσεύς 42 times, *πολύμητις* Ὀδυσσεύς 78 times, Ὀδυσσῆος *θείοιο* 27 times, *Λαερτιάδεω* Ὀδυσῆος 11 times, *πολυμήχαν'* Ὀδυσσεῦ 24 times. Iris, the messenger of the gods in the Iliad, is *ποδήνεμος ὠκέα* Ἶρις 9 times. Hector is *κορυθαίολος* 37 times, *φαίδιμος* Ἕκτωρ 30 times. *Cf.* '*pius Aeneas*,' '*fidus Achates*.'

r. The situation of the moment seems sometimes to contradict the epithet, as *τὸν δὲ ἰδὼν ῥίγησε βοὴν ἀγαθὸς Διομήδης* E 596 *at sight of him Diomed good at the war cry shuddered.*

s. Synonymous Expressions. The poet is fond of a cumulation of synonymous or nearly synonymous expressions, many of which remind the reader of redundant legal expressions, as *φωνήσας προσηύδα* A 201 *lifted up his voice and addressed her*; *ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν* A 361 *spoke a word and called upon him*; *ἐμεῦ ζῶντος καὶ ἐπὶ χθονὶ δερκομένοιο* A 88; *ἀπριάτην ἀνάποινον* A 99, *τῶν οὔ τι μετατρέπῃ οὐδ' ἀλεγίζεις* A 160, *πόλεμοί τε μάχαι τε* A 177, *πάντων μὲν κρατέειν ἐθέλει πάντεσσι δ' ἀνάσσειν*, | *πᾶσι δὲ σημαίνειν* A 288 f., *οὔτ' εἴρομαι οὔτε μεταλλῶ* A 553, *ὄψεαι εἴ κ' ἐθέλῃσθα καὶ εἴ κέν τοι τὰ μεμήλῃ* Δ 353, *ἠγήτορες ἠδὲ μέδοντες* B 79, *ἄβρομοι αὐίαχοι* N 41, *ὄλβῳ τε πλούτῳ τε* Ω 536, *ἄιστος ἄπυστος* α 242, *νηπενθές τ' ἄχολόν τε* δ 221, *ἀρρήκτους ἀλύτους* θ 275. Sometimes the same stem is repeated for emphasis, in a different form, as *ὄψιμον ὀψιτέλεστον* B 325, *κεῖτο μέγας μεγαλωστί* Σ 26, *ἀπώλετο λυγρῷ ὀλέθρῳ* γ 87.

t. Epexegesis. A clause is often added epexegetically, to explain a preceding clause or word, as *νημερτέα βουλήν*, | *νόστον* Ὀδυσσῆος *ταλασίφρονος, ὥς κε νέηται* α 86 f., where *νόστον* is in apposition with *βουλήν* and is itself explained by *ὥς κε νέηται*, — *πατροφονῆα . . ὅ οἱ πατέρα κλυτὸν ἔκτα* α 299 f.; *μῆνιν . . οὐλομένην ἣ μυρί'* Ἀχαιοῖς *ἄλγε' ἔθηκεν* A 1 f.; *τεῖχος ἄρειον ὅ κ' ἀνδράσι λοιγὸν ἀμύναι* O 736 *a better wall* (namely, one) *which would ward off destruction from the men*; *γιγνομένῳ . . ὅτε μιν τέκε μήτηρ* η 198; *τά τε δῶρ'* Ἀφρο-

δίτης, | ἥ τε κόμη τό τε εἶδος Γ 54 f.; ἀρετὴν σὴν φαινέμεν ἥ τοι ὀπηδεῖ θ 237; εἰ μὲν δὴ νῦν τοῦτο φίλον μακάρεσσι θεοῖσιν, | νοστῆσαι Ὀδυσῆα πολύφρονα ὅνδε δόμονδε κτλ. α 82. For explanatory asyndeton, see § 2 *m*.

u. The species often follows in apposition with the genus, as κύματα μακρὰ θαλάσσης | πόντου Ἰκαρίοιο B 144 f.; ἴρηξ | κίρκος ν 86 f.; βοῦς | ταῦρος B 480 f.; συὸς κάπρου P 21; ὄρνισιν αἰγυπιοῖσιν H 59. *Cf.* ἔκτοθεν ἄλλων | μνηστήρων α 132 f. *apart from the others, the suitors*, and the epexegetical use of the infinitive, as ἔριδι ξυνέηκε μάχεσθαι A 8 *brought together in strife, to contend*.

v. Thus also the part of the mind or body which is employed or especially affected is mentioned, as οὐκ Ἀγαμέμνονι ἤνδανε θυμῷ A 24, χωόμενος κῆρ A 44, κεχαροίατο θυμῷ Λ 256, ἐν ὀφθαλμοῖσιν ὁρᾶσθαι Γ 306, ποσὶ προβιβάς N 158, πάθεν ἄλγεα ὃν κατὰ θυμόν α 4.

w. Stereotyped Expressions. The same expressions recur under similar circumstances. We find a stereotyped description of a feast and of the preparations for it, of the breaking of day and of the approach of night, of doffing or donning sandals and armor; there are conventional expressions for setting out on a journey, for an attack in battle, for the fall and death of a warrior, for lying down to rest. Speeches are introduced and followed by set verses, as καί μιν (or σφεας) φωνήσας ἔπεα πτερόεντα προσηύδα A 201, and in fifty other places; ὅ σφιν ἐὺ φρονέων ἀγορήσατο καὶ μετέειπεν A 73 and in fourteen other places, while the second hemistich is found several times in other combinations; ἦ τοι ὅ γ' ὣς εἰπὼν κατ' ἄρ' ἕζετο, τοῖσι δ' ἀνέστη A 68, 101, B 76, H 354, 365, β 224. These stereotyped verses have been compared with the frequently recurring "And Job answered and said," "Then Eliphaz the Temanite answered and said," of the book of Job, and with the set form in which the reports of the messengers were brought to the man of Uz, — each of the four reports ending "and I only am escaped alone to tell thee."

§ 2. a. Parechesis, Onomatopoeia, *etc.* The poet seems to have looked with indifference on the similarity of sound in neighboring words. He does not appear to have designed the rhyme in *ἱκέσθαι, δέχεσθαι* A 19 f., *δώσει, ἀπώσει* A 96 f., *χέουσα, τεκοῦσα* A 413 f., *ἔρυσσαν, τάνυσσαν* A 485 f., or in instances like Ξ 9 ff., where three successive verses rhyme, ending *ἑοῖο, ἱπποδάμοιο, ἑοῖο,* or between the two hemistichs of a verse, as *ἔσπετε νῦν μοι Μοῦσαι Ὀλύμπια δώματ' ἔχουσαι* B 484.

Most examples of parechesis (*παρήχησις*) and alliteration are probably accidental, as *πολλέων ἐκ πολίων* B 131, *ἐς πόλεμον πωλήσεαι* E 350, *κεῖνός γε ἐοικότι κεῖται α* 46, *ἀμφ' Ὀδυσῆι δαίφρονι δαίεται ἦτορ α* 48, *δασσάμενοι δαίνυντ' ἐρικυδέα δαῖτα γ* 66, *πατρί τε σῷ μέγα πῆμα πόληί τε παντί τε δήμῳ* Γ 50.

b. Occasionally an onomatopoetic (*ὀνοματοποιία*), imitative expression is used, giving a kind of echo in the sound, as *τριχθά τε καὶ τετραχθά* Γ 363, of the breaking of the sword of Menelaus; *πολλὰ δ' ἄναντα κάταντα πάραντά τε δόχμιά τ' ἦλθον* Ψ 116, of the men and mules going up hill and down, over a rough road for wood; *ἐκ δὲ Χρυσηὶς νηὸς βῆ ποντοπόροιο* A 439, where a vivid imagination may perhaps hear the measured steps of the damsel as she leaves the ship, with a quick rush at the close; *κύματα παφλάζοντα πολυφλοίσβοιο θαλάσσης* N 798; *αὖτις ἔπειτα πέδονδε κυλίνδετο λᾶας ἀναιδής* λ 598, of the rolling back of the stone which Sisyphus in Hades was continually urging to the summit of a hill.

c. The poet plays occasionally on the names of his heroes, as *Πρόθοος θοὸς ἡγεμόνευεν* B 758 ("swift by nature as well as by name"); *Τληπόλεμον . . . τλήμονα θυμὸν ἔχων* E 668 ff.; *Εὐπείθει πείθοντο ω* 465 f.; *Ἕκτορ . . φῆς που ἄτερ λαῶν πόλιν ἐξέμεν* E 472 f., and *ἔχες δ' ἀλόχους κεδνὰς καὶ νήπια τέκνα* Ω 730 (Andromache is grieving for her dead husband), where *ἐξέμεν* and *ἔχες* seem to be selected with reference to the assumed etymology of *Ἕκτωρ*. Possibly there is a play on

the name of Odysseus in *οὔ νύ τ' Ὀδυσσεὺς . . τί νύ οἱ τόσον ὠδύσαο Ζεῦ α* 60 ff.; his name is explained (with doubtless incorrect etymology) where his grandfather bestows it upon him, *ὀδυσσάμενος τόδ' ἰκάνω . . τῷ δ' Ὀδυσεὺς ὄνομ' ἔστω ἐπώνυμον τ* 407 ff.; *cf. ὀδύσαντο γὰρ αὐτῷ* (Odysseus) | *Ζεύς τε καὶ Ἥλιος τ* 275 f., *ὧδε Ποσειδάων ἐνοσίχθων* | *ὠδύσατ' ἐκπάγλως ε* 339 f.

d. The trick is well known which Odysseus played on Polyphemus by assuming the name *Οὖτις*, *ι* 366, 408; *cf.* the pun on *μή τις* and *μῆτις*, *ι* 410, 414: *εἰ μὲν δὴ μή τίς σε βιάζεται . . ἐμὸν δ' ἐγέλασσε φίλον κῆρ* | *ὡς ὄνομ' ἐξαπάτησεν ἐμὸν καὶ μῆτις ἀμύμων.* Another celebrated passage is concerning the ivory and horn gates of the dreams: *οἱ μὲν* [*ὄνειροι*] *κ' ἔλθωσι διὰ πριστοῦ ἐλέφαντος,* | *οἵ ῥ' ἐλεφαίρονται, . . οἱ δὲ διὰ ξεστῶν κεράων ἔλθωσι θύραζε,* | *οἵ ῥ' ἔτυμα κραίνουσι τ* 564 ff. But it is improbable that the similarity of sound is intentional in *ἕζετο* (Helen) *δ' ἐν κλισμῷ, ὑπὸ δὲ θρῆνυς ποσὶν* (*for the feet*) *ἧεν.* | *αὐτίκα δ' ἥ γ' ἐπέεσσι πόσιν* (*husband*) *ἐρέεινεν ἕκαστα δ* 136 f., or *λέκτο* (*counted*) *δ' ἀριθμόν . . ἔπειτα δὲ λέκτο* (*lay down*) *καὶ αὐτός δ* 451, 453.

e. Comparisons. A notable characteristic of Homeric style is the comparison. This is designed to throw into high relief some point in the action narrated; it often relieves the monotony of the description of a battle. But the poet is not always satisfied to illustrate the particular point for which the comparison is introduced; he often completes the picture by adding touches which have nothing to do with the narrative, and is sometimes drawn on to add a new point of comparison, as N 492 ff. There the Trojans are described as following their leader, as sheep follow their bell-wether. This scene is completed by adding to the original comparison the thought of the joy in the shepherd's heart as he watches his orderly flock, and this suggests the second comparison: "So Aeneas rejoiced at seeing the soldiers follow him."

f. Illustrations are furnished by all experiences of life, from the lightning of Zeus and the conflict of opposing winds, from the snow-storm and the mountain torrent, to a child playing with the sand on the seashore, and a little girl clinging to her mother's gown; from lions and eagles, to a stubborn ass which refuses to be driven from a cornfield by children, and to a greedy fly; from the evening star to women wrangling in the street. The lion is a special favorite, and appears in comparisons thirty times in the Iliad. The Iliad has but few illustrations drawn from the actions of men, such as weaving (Ψ 760 ff.), tanning (P 389 ff.), or the grief of a father for his dead son (Ψ 222 ff., *cf.* the delight of children at their father's recovery from wasting disease, ε 394 ff.); and but one from the operations of the mind (O 80 ff.), where a traveler thinks of different places in rapid succession.

g. Homer, like Milton, could not think of an army in motion without thinking of its resemblance to something else. Just before the Catalogue of the Ships, the movements of the Achaean armies are described by six detailed comparisons, B 455–483: the brightness of their armor is compared with the gleam of fire upon the mountains; their noisy tumult, with the clamor of cranes or swans on the Asian plain; in multitude, they are as the innumerable leaves and flowers of spring-time; they are impetuous and bold as the eager flies around the farm buildings; they are marshalled by their leaders as flocks of goats by their herds; their leader (Agamemnon) is like to Zeus, to Ares, to Poseidon. — he is preëminent among the heroes as a bull in a herd of cattle.

h. The Iliad has 182 detailed comparisons, 17 briefer (as *παισὶν ἐοικότες ἠγοράασθε | νηπιάχοις οἷς οὔ τι μέλει πολεμήια ἔργα* B 337 f.), and 28 of the briefest sort; the Odyssey has 39 detailed comparisons, 6 briefer, and 13 very brief. The first book of the Iliad has only two comparisons, and those

of the briefest, *ὁ δ' ἤιε νυκτὶ ἐοικώς* A 47, *ἠύτ' ὁμίχλη* A 359. All the other books of the Iliad contain detailed comparisons; Π and P have 20 each, N and O have 15 each, Λ has 14.

i. In comparisons, the poet sometimes makes reference to customs that do not seem to have prevailed in the siege of Troy: to riding on horseback (O 679), to the use of a kettle for boiling meat (Φ 362), to the use of the trumpet in war (Σ 219). This seems to imply a consciousness of change of customs between heroic and Homeric times.

j. Comparisons are introduced by *ὥς τε, ὡς εἰ, ὡς ὅτε, ὥς περ* κτλ.

Praepositive *ὡς* is not used in comparisons. In the briefest comparisons, postpositive *ὡς* is often used, generally lengthening the preceding syllable (§§ 12 *l*, 41 *m*).

k. The aorist indicative (the so-called Gnomic aorist) is often used in comparisons. The imperfect is found but twice (O 274, Φ 495).

l. Asyndeton. In the Homeric period more frequently than in later Greek, sentences were left unconnected by conjunctions, *i.e.* asyndeton (H. 1039) was allowed more freely. It has been noticed above that ornamental epithets are not connected by *καί*, and sometimes in animated discourse the poet uses no conjunction between clauses or words, as *ἀπριάτην ἀνάποινον* A 99.

m. Asyndeton of sentences is most frequent where the second sentence explains the first and is in a kind of apposition with it, repeating the thought in a different form: *ἀλλὰ καὶ ὣς ἐθέλω δόμεναι πάλιν εἴ τό γ' ἄμεινον· | βούλομ' ἐγὼ λαὸν σόον ἔμμεναι ἢ ἀπολέσθαι* A 116 f., *ὦ πόποι, ἦ μέγα πένθος Ἀχαιίδα γαῖαν ἱκάνει· | ἦ κεν γηθήσαι Πρίαμος Πριάμοιό τε παῖδες* A 254 f., *ἀλλ' ὅδ' ἀνὴρ ἐθέλει περὶ πάντων ἔμμεναι ἄλλων, | πάντων μὲν κρατέειν ἐθέλει πάντεσσι δ' ἀνάσσειν* A 287 f. In B 299, *τλῆτε φίλοι καὶ μείνατ' ἐπὶ χρόνον* gives the sum of the preceding sentence, and the asyndeton marks the speaker's warmth of feeling. Thus the second sentence

may express the result of the former, as *ξεῖνε κακῶς ἀνδρῶν τοξάζεαι* · (therefore) *οὐκέτ' ἀέθλων | ἄλλων ἀντιάσεις* χ 27 f. An adversative relation is occasionally expressed by asyndeton, especially with *γε μέν* in the second clause, as B 703, E 516, Ω 642.

n. The absence of a conjunction often gives rapidity to the style and thus is found often where the second sentence begins with *αὐτίκα* or *αἶψα*, as *εἰ δ' ἄγε μὴν πείρησαι . . αἶψά τοι αἷμα κελαινὸν ἐρωήσει περὶ δουρί* A 302 f., *αὐτίκα κερτομίοισι Δία Κρονίωνα προσηύδα* A 539, *cf.* B 442. For the tone of rapidity thus given to a narration, *cf. δούπησεν δὲ πεσών, ἀράβησε δὲ τεύχε' ἐπ' αὐτῷ · | αἵματί οἱ δεύοντο κόμαι κτλ.* P 50 f.

Conjunctions are often omitted in excitement, as when Achilles sees the flame flickering among the ships of the Achaeans and calls to Patroclus *ὄρσεο διογενὲς Πατρόκλεις . . | λεύσσω δὴ παρὰ νηυσὶ πυρὸς δήϊοιο ἰωήν · | μὴ δὴ νῆας ἕλωσι . . | δύσεο τεύχεα θᾶσσον* Π 126 ff.

o. Chiasmus.[1] For emphasis, the poet sometimes so arranges the words of two clauses that the extremes, as also the means, are correlative with or are contrasted with each other, as *παῖδά τε σοὶ ἀγέμεν, Φοίβῳ θ' ἱερὴν ἑκατόμβην* A 443, where *παῖδα* and *ἑκατόμβην, σοί* and *Φοίβῳ* respectively are contrasted. *Cf. ὡς 'Αχιλῆα | τιμήσῃς ὀλέσῃς δὲ πολέας* A 558 f., *δυσμενέσιν μὲν χάρμα, κατηφείην δὲ σοὶ αὐτῷ* Γ 51, *ἄρν', ἕτερον λευκόν, ἑτέρην δὲ μέλαιναν, | Γῇ τε καὶ 'Ηελίῳ* Γ 103 f., where the black lamb was for *Γῇ* and the white for *'Ηέλιος*, — *βασιλεύς τ' ἀγαθὸς κρατερός τ' αἰχμητής* Γ 179, where the adjectives are brought together; *αὐτόν τ' ἰσχανάασκον ἐρητύ-*

[1] The name is given from the Greek letter X, there being a crossing of ideas as

βασιλεύς τ' *ἀγαθός*
κρατερός τ' *αἰχμητής* Γ 179.

It should be noticed that this chiastic arrangement is often the most simple and natural, as in the first example above, where *σοί* at once suggests the other person interested, *Φοῖβος*.

οντό τε λαόν O 723. *Cf.* Milton's "Sweet is the breath of morn, her rising sweet," *Par. Lost* IV 641, "Adam the goodliest man of men since born His sons, the fairest of her daughters Eve," *Par. Lost* IV 323 f.

p. EPANALEPSIS. Sometimes a word (generally a proper name) or a clause is repeated in the same sentence at the beginning of a new verse, as *ἀλλ' ὁ μὲν Αἰθίοπας μετεκίαθε τηλόθ' ἐόντας, | Αἰθίοπας τοὶ διχθὰ δεδαίαται κτλ.* α 22 f. (the only example in the Odyssey); *τῷ δ' ἐγὼ ἀντίος εἶμι καὶ εἰ πυρὶ χεῖρας ἔοικεν, | εἰ πυρὶ χεῖρας ἔοικε, μένος δ' αἴθωνι σιδήρῳ* Υ 371 f. *but I will go to meet him even if his hands are like to fire, if his hands are like to fire and his might is like to bright iron; οὐ μέν πως νῦν ἔστιν . . | τῷ ὀαριζέμεναι ἅ τε παρθένος ἠίθεός τε, | παρθένος ἠίθεός τ' ὀαρίζετον ἀλλήλοιιν* X 126 ff. *it is in no way possible now to chat with him as a maiden and a young man, a maiden and a young man chat together. Cf.* Milton's *Lycidas* 37 f. "But O the heavy change, now thou art gone, Now thou art gone and never must return." The name is repeated at the beginning of three successive verses (Νιρεύς . . Νιρεύς . . Νιρεύς) B 671 ff. *Cf.* also B 838, 850, 871, Z 154, H 138, M 96, Φ 86, 158, Ψ 642. The name when repeated is attracted into the case of the following relative pronoun in *Ἀνδρομάχη, θυγάτηρ μεγαλήτορος Ἠετίωνος, | Ἠετίων ὃς ἔναιεν ὑπὸ Πλάκῳ ὑληέσσῃ* Z 395 f. *Andromache daughter of the great-souled Eetion, Eetion who dwelt at the foot of woody Placus.*

q. Similar to epanalepsis is the so-called *ἐπιπλοκή*, where the finite verb is repeated in a participle, as *μείδησεν δὲ βοῶπις πότνια Ἥρη, | μειδήσασα δ' ἔπειτα ἑῷ ἐγκάτθετο κόλπῳ* Ξ 222 f.; *Τεῦκρος δ' ὡρμήθη μεμαὼς ἀπὸ τεύχεα δῦσαι, | Ἕκτωρ δ' ὁρμηθέντος ἀκόντισε δουρὶ φαεινῷ* N 182 f. *Teucer rushed, eager to strip off his armor, but at him as he rushed, Hector hurled his shining spear; Ἕκτωρ ὡρμήθη . . | Αἴας δ' ὁρμηθέντος ὀρέξατο Ἕκτορος* N 188 ff.

r. LITOTES (*λιτότης* or *μείωσις*), a *simplicity* of language,

or *understatement of the truth*, is common to all languages; Milton's "unblest feet" is stronger than *cursed feet*. Homeric examples abound, as *οὐκ Ἀγαμέμνονι ἥνδανε θυμῷ* A 24 *it was not pleasing to the soul of Agamemnon, i.e. it was hateful, etc.; ἂψ δ' ἐς κουλεὸν ὦσε μέγα ξίφος οὐδ' ἀπίθησεν | μύθῳ Ἀθηναίης* A 220 f. *back into the sheath he thrust his great sword nor did he disobey the word of Athene, i.e. he obeyed; Ἕκτωρ δ' οὔ τι θεᾶς ἔπος ἠγνοίησεν* B 807; *οὐ κακόν ἐστιν | τειρομένοις ἑτάροισιν ἀμυνέμεν αἰπὺν ὄλεθρον* Σ 128 f., *i.e. it is a noble thing, etc.; οὔ μιν ἀφαυρότατος βάλ' Ἀχαιῶν* O 11.

s. Periphrasis. Certain periphrases occur frequently, as *ἄξετε δὲ Πριάμοιο βίην* Γ 105 *bring the might of Priam, i.e. the mighty Priam; μετέειφ' ἱερὴ ἲς Τηλεμάχοιο* β 409 *the strength of Telemachus, etc.; Παφλαγόνων δ' ἡγεῖτο Πυλαιμένεος λάσιον κῆρ* B 851; *ὣς ἔπεσ' Ἕκτορος ὦκα χαμαὶ μένος* Ξ 418; *ἐλθὼν γάρ ῥ' ἐκάκωσε βίη Ἡρακληείη* Λ 690, where the gender of the participle shows that *βίη Ἡρακληείη* is equivalent to *Ἡρακλέης*, which (— — ∪ —) was not suited to dactylic verse; *τοίου γὰρ κλέος ἐσθλὸν ἀπώλεσαν ἡνιόχοιο* Ψ 280, for *τοῖον εὐκλεῖα ἡνίοχον κτλ.; τὰ τείρεα πάντα . . τό τε σθένος Ὠρίωνος* Σ 485 f. *all the constellations . . the force of Orion; ἢ ἔπει ὤνησας κραδίην Διὸς ἠὲ καὶ ἔργῳ* A 395.

δούλιον ἦμαρ Z 463 is simply a poetic expression for *slavery*, *ἐλεύθερον ἦμαρ* Υ 193 for *freedom*, *ὀλέθριον ἦμαρ* Τ 294 for *destruction*, *ἦμαρ ὀρφανικόν* X 490 for *the state of orphanage*, *νόστιμον ἦμαρ α* 9 for *return*.

t. Zeugma. Sometimes two connected subjects or objects are made to depend on a verb which is appropriate to but one of them, as *ἢ μὲν ἔπειτα | εἰς ἅλα ἅλτο . . | Ζεὺς δὲ ἑὸν πρὸς δῶμα* (*sc.* *ἔβη*) A 531 ff. *she then leaped into the sea, but Zeus* went *to his own house; ἦχι ἑκάστου | ἵπποι ἀερσίποδες καὶ ποικίλα τεύχε' ἔκειτο* Γ 326 f. *where the high-stepping horses of each* were standing *and the bright armor was lying; ἔδουσί τε πίονα μῆλα | οἶνόν τ' ἔξαιτον μελιηδέα* M

319 f.; *Κυκλώπων δ' ἐς γαῖαν ἐλεύσσομεν ἐγγὺς ἐόντων, | καπνόν τ' αὐτῶν τε φθογγὴν οἰῶν τε καὶ αἰγῶν* ι 166 f.; *ἔσσατο δ' ἔκτοσθεν ῥινὸν πολιοῖο λύκοιο, | κρατὶ δ' ἐπὶ κτιδέην κυνέην* K 334 f. *Cf.* Shakespeare, *Sonnet* 55, 7 "Nor Mars his sword, nor war's quick fire shall burn | The living record of your memory."

u. Hysteron Proteron. Occasionally the more important or obvious object or action is mentioned before another which should precede it in strict order of time, as *ἅμα τράφεν ἠδὲ γένοντο* A 251 *were bred and born with him* (*cf.* Shakespeare *Twelfth Night* I ii "For I was bred and born | Not three hours' travel from this very place."), *γαμέοντί τε γεινομένῳ τε* δ 208 *to him as he is married and born, εἵματά τ' ἀμφιέσασα θυώδεα καὶ λούσασα* ε 264 *putting about him perfumed garments and bathing him, χλαίνάν τε χιτῶνά τε ἕννυτ'* Ὀδυσσεύς ε 229 *Odysseus put about him cloak and tunic, αὐτούς τ' ἀμβαίνειν ἀνά τε πρυμνήσια λῦσαι* ι 178 *both themselves to embark and to loose the stern hawsers, οἳ δ' ἄνεσάν τε πύλας καὶ ἀπῶσαν ὀχῆας* Φ 537.

v. Later Change in Words. The student must be watchful to apprehend the exact Homeric meaning of words which are used in a slightly different sense in later Greek. Thus *ἀγορή* and *ἀγών* are used in Homer of an *assembly*, *gathering*, not of *market* and *contest*. Ἀίδης is always the name of a person, not of a place. *ἀοιδός*, *ἀοιδή*, are used for the Attic *ποιητής*, *ὕμνος*, — *ἔπος* is used for *λόγος* (only O 393, *α* 56), *θεσμός* for *νομος*, *κοσμέω* for *τάσσω*. *δεινός* means *terrible*, not *skillful*. *δεῖπνον* is the principal meal of the day, whenever it is taken. *ἔγχος* means *spear*, never *sword*. *ἥρως* is used of all the warriors; it does not mean a *hero* in the English sense. *θύω* is used not of sacrifices in general, but of the burning of the *ἀπαρχαί* ("first fruits") or *θυηλαί* to the gods. *θαυμάζω* often means only *watch intently*. *κρίνω* is *select*, *discriminate*, rather than *judge*. *νοέω* often has the sense of *αἰσθάνομαι* (which is not Homeric),

perceive. ὄνομαι is not *blame* in a general way, but *think not enough, insufficient*. οὐτάζω is *wound with a weapon held in the hand*, not with a missile. πέμπω is *escort, attend*, as well as *send; cf.* πομπή *convoy*, πομπός *a guide*, and πομπή, in Attic, *procession*. πόλεμος is often *battle* rather than *war*. πρήσσω is *carry through* rather than *do* as in Attic. σχεδόν is *near*, of place, not *almost*. σῶμα is used only of a *dead body*, δέμας being used of the living form, and αὐτός and περὶ χροΐ taking some of the Attic uses of σῶμα. τάχα always means *quickly*, never *perhaps* as in later Greek. τίθημι is often used like ποιέω *make*. φόβος is not *fright* but *flight; φοβέομαι* is not *fear* but *flee; φύζα* is *flight* with the added notion of fear or shame. φράζω is *point out*, not *say*. ὡς does not mean *since*.

w. The accent of some words is not the same as in Attic, as ἵδε P 179 for the Attic ἰδέ; in ἶσος (Attic ἴσος) and φᾶρος (Attic φάρος), this results from the difference in quantity (§ 41 *f* γ). The ancient grammarians call ἑτοῖμος, ἐρῆμος, ὁμοῖος, γελοῖος ὄργυια the Homeric and older forms for ἕτοιμος, ἔρημος, κτλ., and ὀργυιά. *Cf.* μυρία *countless number*, for the Attic μύρια *ten thousand*.

x. αἰθήρ is feminine in Homer, as Π 365; masculine in Attic. κίων is sometimes feminine, as *a* 127; sometimes masculine, as θ 66. Ἴλιος is feminine in Homer (except perhaps O 71), but neuter (Ἴλιον) in prose.

y. The absence from the Homeric vocabulary of αἰσθάνομαι, λόγος, ποιητής, τάσσω, ὕμνος has been noted above. To this list may be added ἀνδράποδα (only H 475), ἄρτος (only ρ 343, σ 120, elsewhere σῖτος is used instead), βάρβαρος (but βαρβαρόφωνος B 867), δεῖ (only I 337), δοῦλος (but δούλη Γ 409, δ 12, δουλοσύνη χ 423, δούλιον ἦμαρ thrice, δούλειον ω 252), ἐπιχειρῶ, ἑσπέρα (but ἕσπερος and ἑσπέριος), ζητῶ, κυνηγέτης (only ι 120, elsewhere θηρητήρ), μέρος (μοῖρα takes its place), μεταξύ (only A 156, elsewhere μεσσηγύς), μίασμα, μισέω (only P 272), πενίη (only ξ 157, πενιχρός γ 348), πορεύ-

ομαι, σοφός, σοφίη (only O 412), *σπείρω* (but *σπέρμα* once, ε 490), *τάξις*.

HOMERIC SYNTAX.

§ 3. a. In syntax as in forms, where the Homeric dialect differs from the Attic, it may be presumed that the Homeric usage is the earlier. The language was less rigid; custom had not yet established certain constructions as normal. There was greater freedom in the use of the modes and the cases, of prepositions and conjunctions.

b. It is impossible to bring the Homeric uses of the modes under the categories and rules that prevailed in the Attic period. Intermediate in force between the simple future and the potential optative with *ἄν* were

(1) the subjunctive as a less vivid future, as *οὐ γάρ πω τοίους ἴδον ἀνέρας οὐδὲ ἴδωμαι* A 262 *I never yet saw such men nor shall I see them;*

(2) the subjunctive with *κέν* or *ἄν*, as a potential mode, as *εἰ δέ κε μὴ δώωσιν ἐγὼ δέ κεν αὐτὸς ἕλωμαι* A 137 *but if they shall not give it, I myself will then take, etc.; τῶν κέν τις τόδ' ἔχησιν ἐπεὶ θάνε δῖος Ὀδυσσεύς a* 396 *of these some one may have this honor since divine Odysseus perished; οὐκ ἄν τοι χραίσμῃ κίθαρις* Γ 54 *the cithara would not in that case avail thee;*

(3) the potential optative without *ἄν*, as *ῥεῖα θεός γ' ἐθέλων καὶ τηλόθεν ἄνδρα σαώσαι γ* 231 *easily could a god if he wished bring a man home in safety even from a distant land.*

Examples of the future indicative with *ἄν* are rare and the correctness of the text is doubted. Thus *κεν μελήσει* P 515 may have been an error of the scribe for *κεν μελήσῃ* in transferring from the old alphabet (§ 4 *i*).

c. *α.* Homer prefers *εἰ* with the subjunctive to *εἴ κεν* (*αἴ κεν*) or *εἰ ἄν* with the subjunctive. *εἰ ἄν* is not used in general conditions.

β. *εἴ κεν* is rarely used with the optative (29 times in all); never in the expression of a wish. *εἰ ἄν* is used with the optative but once, *εἴ περ ἂν αὐταὶ | μοῦσαι ἀείδοιεν* B 597 f.

γ. *εἰ* with the optative to express indefinite frequency of past action, is found but once, *ἀλλ' εἴ τίς με καὶ ἄλλος ἐνὶ μεγάροισιν ἐνίπτοι* Ω 768 *but if (whenever) even another in the palace upbraided me.*

δ. The optative in indirect discourse is used for the indicative in direct discourse only in questions, except *εἰπεῖν, ὡς ἔλθοι καὶ ἵκοιτ' ἐς πατρίδα γαῖαν* ω 237.

ε. In six passages the optative with *κέν* is used in the apodosis, where Homeric and Attic usage alike lead us to expect *ἄν* with a past tense of the indicative, as *καί νύ κεν ἔνθ' ἀπόλοιτο ἄναξ ἀνδρῶν Αἰνείας, | εἰ μὴ ἄρ' ὀξὺ νόησε Διὸς θυγάτηρ Ἀφροδίτη* E 311 f. "Aeneas would have perished if Aphrodite had not perceived," *etc.*

ζ. *κέν* is used four times as frequently as *ἄν*. *ἄν* is more common in negative than in affirmative sentences.

d. The cases retained more of their original force than in Attic and had less need of a preposition to make the construction distinct (it was once thought that the poet omitted the preposition for the convenience of his verse), as the ablatival genitive in *Τρῶας ἄμυνε νεῶν* O 731 *he was warding off the Trojans from the ships, ἕρκος Ἀχαιοῖσιν πέλεται πολέμοιο κακοῖο* A 284 *is a bulwark for the Achaeans from* (to keep off) *evil war, καρπαλίμως ἀνέδυ πολιῆς ἁλὸς ἠύτ' ὀμίχλη* A 359 *swiftly she rose as a mist out of the hoary sea.* The dative of place is often found without a preposition, as *τόξ' ὤμοισιν ἔχων* A 45 *having his bow upon his shoulder.*

The prepositions still retained much of their adverbial nature, and had not become fixedly attached to the verbs which they modified (§ 37). It was once thought that the

occasional separation of verb and preposition was a poetic license, and (considered as a surgical operation) it was called *tmesis*.

e. In the Homeric period certain constructions were only beginning to appear definitely in use, as the accusative with the infinitive and the genitive absolute. The infinitive was assuming more and more the character of an indeclinable noun, but is not found with the article. ὥστε with the infinitive of result is found but twice, and these passages are thought to be corrupt; this construction is found but four times in Pindar's odes.

f. *α.* The genitive absolute is more frequent with the present participle (52 examples, 28 in Iliad and 24 in Odyssey, — not quite half being temporal) than with the aorist participle (21 examples, 17 in Iliad and 4 in Odyssey, — only 7 being strictly temporal). The genitive absolute with omitted subject is particularly rare, and is denied by most scholars; but an approach to it is made in expressions like Τηλέμαχος δ' ἐν μὲν κραδίῃ μέγα πένθος ἄεξεν | βλημένου ρ 489 f., where the participle agrees with Ὀδυσῆος to be supplied, as genitive of cause. The participle sometimes seems to be used with omitted subject when it really agrees with the genitive implied in a preceding dative (*g. γ* below).

β. It is often impossible to say categorically whether the genitive is in the absolute construction or rather depends on some other word, as ὑπὸ δὲ Τρῶες κεχάδοντο | ἀνδρὸς ἀκοντίσαντος Δ 497 f., where the position of the genitive at the beginning of the verse gives it greater independence, but it was probably influenced by the verb: *the Trojans drew back from the man as he hurled his javelin; cf.* ἔκλαγξαν δ' ἄρ' ὀιστοὶ ἐπ' ὤμων χωομένοιο | αὐτοῦ κινηθέντος A 46 f.

γ. Sometimes a preposition is used where the genitive absolute would be used in Attic prose, as ἀμφὶ δὲ νῆες | σμερδαλέον κονάβησαν ἀυσάντων ὑπ' Ἀχαιῶν B 333 f.

g. *α.* The dative of interest is often used with the verb

where the English idiom prefers a possessive genitive with a noun, as *δεινὼ δέ οἱ ὄσσε φάανθεν* A 200 *terribly did her* (lit. *for her the*) *eyes gleam; θεὰ δέ οἱ ἔκλυεν ἀρῆς* δ 767 *the goddess heard her prayer* (lit. *for her the prayer*); or is used instead of an ablatival genitive with a preposition, as *Δαναοῖσιν ἀεικέα λοιγὸν ἀπώσει* A 97 *will ward off ignominious destruction from* (lit. *for*) *the Danaï;* or instead of a genitive with verbs of ruling and leading, as *πάντεσσι δ' ἀνάσσειν* A 288 *to reign over* (lit. *be the king for*) *all;* (*Ζεὺς*) *ὃς πᾶσι θνητοῖσι καὶ ἀθανάτοισιν ἀνάσσει* M 242; or instead of the dative with a preposition, as *τοῖσι δ' ἀνέστη* A 68 *for them rose* (not to be taken as a local dative, *among them*), while in *ἐν Ἀργείοισιν ἀναστάς* T 175 the poet presents the same general idea from another point of view.

β. This dative of interest is used even of things, as *κελσάσῃσι δὲ νηυσὶ καθείλομεν ἱστία πάντα* ι 149 *when the ships were beached* (lit. *for the ships when they were beached*) *we lowered all the sails.*

γ. This dative was felt to be equivalent to the genitive, and is often followed by a participle or adjective in the genitive, as *ἡμῖν δ' αὖτε κατεκλάσθη φίλον ἦτορ | δεισάντων φθόγγον τε βαρὺν αὐτόν τε πέλωρον* ι 256 f. *our dear hearts sank within us, as fear came upon us, etc.*, where *δεισάντων* agrees with the *ἡμῶν* implied in *ἡμῖν*.

h. *α*. The dative is used with *σύν* or *ἅμα*, corresponding to *μετά* with the genitive in Attic prose; in this sense even *μετά* is occasionally used with the dative (almost always plural), as *ἐπέτοντο μετὰ πνοίῃς ἀνέμοιο β* 148 *they flew* (*i.e. kept pace*) *with the blasts of the wind; cf. ἅμα πνοιῇς ἀνεμοιο α* 98, the simple dative of association *πέτετο πνοιῇς ἀνέμοιο* M 207.

β. *ἐπί* is used with the dative in the same sense of hostility as with the accusative in Attic, as *ὦρσεν ἐπ' Ἀργείοισι* M 293 *roused him against the Argives; cf. ἕπεσθαι ἐπὶ βασιλέα* Xen. *An.* I 4. 14.

γ. *ὑπό* is used with the dative in almost the same sense as with the genitive in Attic, as *ἐδάμη ὑπὸ χερσὶ ποδώκεος Αἰακίδαο* B 860 *he was slain by the hands of the swift-footed Aeacides*, with perhaps more of the original local force of the preposition.

i. Some constructions were used more freely and constantly than in later Greek. Certain of these were always looked upon as poetic, as *θείη πεδίοιο* Z 507 *shall run over the plain*; *ἐπέτοντο κονίοντες πεδίοιο θ* 122 *flew hastening (covered with dust) over the plain* (genitive of the place to which the action belongs, H. 760; G. 179, 2); *πυρὸς θερέω ρ* 23 *warm at the fire*; *μνηστῆρας ἀφίκετο a* 332 *she came to the suitors*.

j. A neuter noun in the plural is the subject of a plural verb more frequently than in Attic. The imperfect is more freely used in narrative, to describe an action as in progress. The historical present is not used. *ἐστί* is not always a mere copula, and is occasionally modified by an adverb as a true verb of existence, *cf. ἐπεί νύ τοι αἶσα μίννυθά περ, οὔ τι μάλα δήν* A 416 *since thy appointed time of life is brief, etc.*, with *μίννυθα | ἡμέων ἔσσεται ἦδος* Λ 317 f. *brief shall be the good from us*, and *μίννυθα δέ οἱ γένεθ' ὁρμή* Δ 466 *but brief was his onset*.

k. *χρή* is still a noun, construed like *χρειώ, χρεώ* with a genitive of the thing needed and occasionally an accusative of the person (the accusative of limit of motion with some verb like *ἱκάνεται* or *γίγνεται* supplied in thought); *cf. τέο σε χρή δ* 463 *of what hast thou need*, with *τίνα χρειὼ τόσον ἵκει β* 28 and *ἐμὲ δὲ χρεὼ γίγνεται αὐτῆς δ* 634.

χρῆναι, χρέων, ἐχρῆν, χρῆν κτλ. are not Homeric; *δεῖ* is found only I 337. While verbals in *-τος* are more freely employed than in Attic, verbals in *-τέος* are not used.

l. *a*. Particles. The beginner in reading Homer is perplexed by a large number of particles that are often difficult to render by English words. Their force can often be best

given by the order of the words in the translation or by the tone of voice in reading; to translate *ῥά as was natural* (or even *you see*) or *γέ at least*, often throws upon the particle very disproportionate emphasis. The student can most easily and clearly appreciate the force of a particle by comparing a number of examples which have become familiar to him; he will then see the importance of these particles to the character and tone of a speech or of the narrative.

β. It is to be noted that in Homer *δή* may stand at the beginning of a clause. *τέ* is used far more freely than in Attic prose; a single *τέ* often being used to connect single notions, as *κύνεσσιν | οἰωνοῖσί τε* A 4 f. The poet does not use *οὔκουν, καίτοι, τοίνυν, δῆτα, δῆθεν, εἶτα* (but *ἔπειτα*), or the causal *ἄτε*. *ὡς, δή,* and *γέ* are less frequent than in Attic.

γ. *ὅπως* is rare as a final particle, occurring only about a dozen times; *ὄφρα* is the usual particle to introduce a final clause.

m. *α.* Interrogative Particles. The general interrogative particle in Homer is *ἦ,* but in a double question (where the Attic Greek uses *πότερον . . ἤ*) *ἤ* or *ἠέ* stands in the first member, *ἦ* or *ἦε* in the second, as *τοῦτ' ἀγόρευσον . . | ἠὲ νέον μεθέπεις, ἦ καὶ πατρώιός ἐσσι | ξεῖνος α* 174 ff. *tell me this . . whether thou art come for the first time or whether thou hast been a guest of my father; cf.* A 190 ff., Γ 239 f. Where the questions are less closely connected, *ἦ* may introduce each, as *ὦ ξεῖνοι, τίνες ἐστέ; πόθεν πλεῖθ' ὑγρὰ κέλευθα; | ἦ τι κατὰ πρῆξιν; ἦ μαψιδίως ἀλάλησθε | οἷά τε λῃστῆρες γ* 71 ff. *Strangers, who are ye? Whence sail ye the watery ways? Sail ye on trade? Or are ye wandering idly like pirates?*

β. When *ἦ* introduces a single question, it is rarely used as in Attic, as a mere interrogation point; it regularly implies emotion of some kind. This *ἦ διαπορητικός* (of interrogation) is still closely allied with the *ἦ βεβαιωτικός* (of asseveration), but the *ἦ διαπορητικός* must be carefully distinguished from the *ἦ διαζευκτικός* (*disjunctive*).

γ. The interrogative ἆρα is not Homeric.

n. PARATAXIS. The Homeric language is far less distinct than the Latin or the English in the expression of logical relations, and gives less prominence to the logical forms of syntax; but it is seldom difficult to appreciate the ancient idiom if an attempt is made to find the Homeric point of view.

The Homeric poems contain many survivals of the simplest form of sentences. In the earliest stage of the Greek language clauses were not combined with each other as secondary and principal; they were simply added one to the other. To use the technical terms, *coördination* or *parataxis* (παράταξις) was the rule, — not *subordination* or *hypotaxis* (ὑπόταξις). Hypotaxis was not possible until the language had relative pronouns or subordinate conjunctions to serve as joints to connect the clauses; but originally the relatives were demonstratives, and relative sentences have been called parenthetic demonstrative sentences. Thus δέ was used in the apodosis of relative and conditional sentences; this was especially frequent when the relative or conditional clause preceded, as εἰ δέ κε μὴ δώωσιν, ἐγὼ δέ κεν αὐτὸς ἕλωμαι A 137 *but if they shall not give it, (but) I myself shall then take, etc.*; εἷος ὁ ταῦθ' ὥρμαινε . . ἦλθε δ' Ἀθήνη A 193 f. *while he was pondering this . . (but) Athena came*; οἵη περ φύλλων γενεή, τοίη δὲ καὶ ἀνδρῶν Z 146 *as is the race of leaves, (but) such is also the race of men.* So αὐτάρ and ἀλλά are used with stronger emphasis than δέ, as εἰ δὲ σὺ καρτερός ἐσσι, θεὰ δέ σε γείνατο μήτηρ | ἀλλ' ὅδε φέρτερός ἐστιν ἐπεὶ πλεόνεσσιν ἀνάσσει A 280 f. *but if thou art mighty and a goddess is thy mother, but, etc.*, where the apodosis is really contrasted with the protasis, *cf.* A 81 quoted in the next paragraph.

o. Compare with the foregoing the use of καί in the conclusion of relative sentences, to mark the connection of the clauses, as ἀλλ' ὅτε τέτρατον ἦλθεν ἔτος . . | καὶ τότε δή τις ἔειπε β 107 f. *but when the fourth year came (and) then some*

one told etc.; ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἠώς, | καὶ τότ' ἐγὼν ἀγορὴν θέμενος κτλ. ι 170 f. *but when Dawn appeared . . (and) then I called together etc.* Thus also *τέ* was freely used in subordinate clauses, as *ὅς κε θεοῖς ἐπιπείθηται μάλα τ' ἔκλυον αὐτοῦ* A 218 *whoever obeys the gods, (and) himself the gods readily hear;* and *τέ — τέ* is found in both protasis and apodosis, marking their correlation, as *εἴ περ γάρ τε χόλον . . καταπέψῃ, | ἀλλά τε καὶ μετόπισθεν ἔχει κότον* A 81 f. *for even if he should restrain his wrath, but even hereafter etc.*

p. The first part of a paratactic sentence may introduce the cause or reason for what follows, as in Andromache's words to Hector, *Ἕκτορ ἀτὰρ σύ μοί ἐσσι πατὴρ καὶ πότνια μήτηρ, | ἠδὲ κασίγνητος, σὺ δέ μοι θαλερὸς παρακοίτης· | ἀλλ' ἄγε νῦν ἐλέαιρε καὶ αὐτοῦ μίμν' ἐπὶ πύργῳ* Z 429 ff. *But thou, Hector, art my father etc.*, which implies "Hector, since thou art my all."

q. Correlative Constructions. The Greek language was always fond of a parallel or antithetic construction, a contrast, a balance, where the English subordinates one thought to the other; but the adversative relation, where the English idiom would use a subordinate clause introduced by *for*, *although*, *when*, *while*, or *since*, is more frequent in these poems than in later Greek, as *ὅς οἱ πλησίον ἷζε μάλιστα δέ μιν φιλέεσκεν η* 171 *who sat near him for* (lit. *but*) *he was his favorite; ἀλλὰ πίθεσθ'· ἄμφω δὲ νεωτέρω ἐστὸν ἐμεῖο* A 259; *ῥεῖά τ' ἀριγνώτη πέλεται, καλαὶ δέ τε πᾶσαι* ζ 108 *she is easily recognized although* (lit. *but*) *all are beautiful;* *Ἠὼς δὲ κροκόπεπλος ἐκίδνατο πᾶσαν ἐπ' αἶαν | οἳ δ' εἰς ἄστυ ἔλων* Ω 695 f. *Dawn was spreading her rays over the whole earth when* (lit. *but*) *these drove into the city; (cf. δύσετό τ' ἠέλιος καὶ τοὶ κλυτὸν ἄλσος ἵκοντο* ζ 321 *the sun set and these came etc.*, for *as the sun set etc.*, a construction which is not rare in English or in later Greek, as *καὶ ἤδη τε ἦν περὶ πλήθουσαν ἀγορὰν καὶ ἔρχονται παρὰ βασιλέως καὶ Τισσαφέρνους κήρυκες* Xen. *An.* II I. 7 "when it was about the time . .

heralds come" *etc.*) ; φύλλα τὰ μέν τ' ἄνεμος χαμάδις χέει, ἀλλὰ δέ θ' ὕλη | τηλεθόωσα φύει, ἔαρος δ' ἐπιγίγνεται ὥρη Ζ 147 f. . . *when the season of Spring comes on ; ἦ οὐχ ἅλις ὡς τὸ πάροιθεν ἐκείρετε πολλὰ καὶ ἐσθλὰ | κτήματ' ἐμά, μνηστῆρες, ἐγὼ δ' ἔτι νήπιος ἦα* β 312 f., where the last clause is equivalent to *ἐμοῦ ἔτι νηπίου ὄντος*, — *ἠμὲν δή ποτ' ἐμεῦ πάρος ἔκλυες εὐξαμένοιο . . ἠδ' ἔτι καὶ νῦν μοι τόδ' ἐπικρήηνον ἐέλδωρ* A 453 ff. *as thou didst hear my former prayer so now also fulfil this my desire ; κρείσσων μὲν Ζεὺς . . κρείσσων αὖτε Διὸς γενεὴ κτλ.* Φ 190 f. *as Zeus is mightier than the rivers, so is the race of Zeus etc.*

r. *αὐτάρ* also is used where a causal particle would be used in English, as *ὀδύνῃσι πεπαρμένος· αὐτὰρ ὀιστὸς | ὤμῳ ἐνὶ στιβαρῷ ἠλήλατο* E 399 f. *thrilled with pains since the arrow was fixed in his stout shoulder.*

In these contrasted clauses, *αὖ, αὖτε, αὐτάρ, ἀτάρ, ἀλλά*, as well as *δέ*, may be used in correlation with *μέν*.

s. A copulative conjunction is sometimes used where the English uses a disjunctive *or*, as *τριπλῇ τετραπλῇ τε* A 128 *threefold or (and) fourfold*, in which prominence is given to the second member, as in *δεκάκις τε καὶ εἰκοσάκις* I 379 ; *cf. ἕνα καὶ δύο* B 346, *χθιζά τε καὶ πρωιζά* B 303, *τριχθά τε καὶ τετραχθά* Γ 363, *πεντάετές γε καὶ ἑξάετες* γ 115, *τρὶς μάκαρες καὶ τετράκις* ε 306 (*O terque quaterque beati*, Verg. *Aen.* I 94). *Cf. εὖ τε καὶ χεῖρον* Thuc. II 35 *better or worse, bis terque* Hor. *A. P.* 440, *rarus duabus tribusque civitatibus conventus* Tac. *Agric.* 12.

t. The Homeric poet sometimes puts into an independent clause the incidental thought which in later Greek would be expressed regularly by a participle, as *λαοὶ δ' ἠρήσαντο θεοῖς ἰδὲ χεῖρας ἀνέσχον* Γ 318 *the people prayed to the gods with uplifted hands* (lit. *and lifted their hands*) for *χεῖρας ἀνασχόντες, cf. μεγάλ' εὔχετο, χεῖρας ἀνασχών* A 450 ; (*Ζεὺς μερμήριζε ὡς Ἀχιλῆα*) *τιμήσῃ, ὀλέσῃ δὲ πολέας ἐπὶ νηυσὶν Ἀχαιῶν* B 4 *was pondering how he might honor Achilles by destroying*

(lit. *and destroy*) *etc.*; *βῆ ῥ' ἴμεν εἰς ἀγορήν, παλάμῃ δ' ἔχε χάλκεον ἔγχος* β 10 for *βῆ ἔχων κτλ.*, *cf. ἦλθε φέρων, ἔχων* A 12 f.; *ἀλλ' ἀκέουσα κάθησο, ἐμῷ δ' ἐπιπείθεο μύθῳ* A 565 for *ἐμῷ πειθομένη μύθῳ*, — *τόνδε λίσσοντο γέροντες | Αἰτωλῶν πέμπον δὲ θεῶν ἱερῆας* I 575 "they sent the priests of the gods to supplicate him"; *οὐδ' ἔλαθ' Αἴαντα . . | Ζεύς, ὅτε δὴ Τρώεσσι δίδου ἑτεραλκέα νίκην* P 626 f. for *οὐδ' ἔλαθε διδοὺς κτλ.* See § 1 *e*.

u. This use is sometimes striking in comparisons, as *ὥς τε σφῆκες . . οἰκία ποιήσωνται ὁδῷ ἔπι παιπαλοέσσῃ, | οὐδ' ἀπολείπουσιν . . ἀλλὰ μένοντες . . ἀμύνονται περὶ τέκνων* M 167 ff. *as wasps build their houses near a rocky road, nor do they abandon them, but remain and defend their children*, where the point of comparison lies not at all in *οἴκια ποιήσωνται κτλ.* but wholly in the *οὐδ' ἀπολείπουσιν κτλ.* See § 2 *e*.

v. Conversely, the participle, as in later Greek, often contains the principal idea, as *μυρομένοισι δὲ τοῖσι φάνη ῥοδοδάκτυλος Ἠώς* Ψ 109 "they wept until Dawn appeared"; *τοῖσι δὲ τερπομένοισι μέλας ἐπὶ ἕσπερος ἦλθεν a* 423; *ὄφρα λείψαντε κιοίτην* Ω 285; *κατένευσεν | Ἴλιον ἐκπέρσαντ' εὐτείχεον ἀπονέεσθαι* B 113 *promised that I should sack Ilios and return*; but in the very next verse is the English idiom, *νῦν δὲ κακὴν ἀπάτην βουλεύσατο, καί με κελεύει | δυσκλέα Ἄργος ἱκέσθαι* B 114 f. *planned an evil deceit and bids me go etc.*, for *ἀπάτην βουλεύσας*. The two constructions are interchanged in *ἐτύχησε βαλών* O 581 and *τυχήσας βεβλήκει* Δ 106 ff.

THE HOMERIC DIALECT.

§ **4.** **a.** The dialect of the Homeric poems is in one sense artificial: it was spoken at no place and at no time. But it is not a mosaic composed of words and forms chosen capriciously from the different Greek dialects; it is a product of

natural growth. It was developed under the influence of the dactylic hexameter by successive generations of bards who preserved obsolete or obsolescent words, phrases, and forms which were suited to their verse, and who adopted also from the common speech of their own times what was available for their use. Thus older and newer forms subsisted side by side, just as the English poet can choose between *loveth* and *loves*, *lovéd* and *lov'd*, *aye* and *ever*. The poets unconsciously excluded all that was not adapted to dactylic verse, but they did no violence to their language; they did not wantonly change quantities or introduce new terminations. "The dialect did not spring from a formless linguistic dough kneaded in the trough of the verse."

b. This conservation of old forms together with the introduction of new forms was very convenient for the verse; *e.g.* for the infinitive of the verb *be*, Homer could use ἔμμεναι as dactyl, ⏑ ⏑; ἔμεναι as anapaest, ⏑ ⏑ ⏑; ἔμμεν as trochee, ⏑; ἔμεν as pyrrhic, ⏑ ⏑; εἶναι as spondee, ⏑. Naturally, the choice being offered, metrical convenience determined which of these forms should be used. Metrical convenience often or generally decided between the use of Ἀχαιοί or Ἀργεῖοι.

c. The same is true in the case of synonyms and stock epithets or phrases; Homer uses δῖος as a disyllable, θεῖος (better written θέιος) where he wishes a trisyllable, as δῖος Ὀδυσσεύς, but Ὀδυσσῆος θεῖοιο at the close of a verse. The most frequently recurring epithets of Odysseus are πολύτλας, πολύμητις, πολυμήχανος, ταλασίφρων, ποικιλομήτης, — all of different metrical value. ἄναξ ἀνδρῶν Ἀγαμέμνων is used after the feminine caesura (§ 40 *f*) of the third foot, but εὐρὺ κρείων Ἀγαμέμνων, Ἀγαμέμνονος Ἀτρείδαο, or Ἀγαμέμνονα ποιμένα λαῶν after the masculine caesura of the same foot. Πηληιάδεω Ἀχιλῆος is used after the penthemimeral caesura (§ 40 *e*), πόδας ὠκὺς Ἀχιλλεύς after the hephthemimeral caesura (§ 40 *g*), but ποδάρκης δῖος Ἀχιλλεύς, ποδώκεος Αἰακίδαο or ἀμύμονος

Αἰακίδαο, ποδάρκεϊ Πηλείωνι, ποδώκεα Πηλείωνα, ἀμύμονα Πηλείωνα, or Ἀχιλλῆα πτολίπορθον, after the feminine caesura of the third foot, with δῖος Ἀχιλλεύς as a tag when the verse is filled up to the Bucolic diaeresis (§ 40 *h*). *Cf.* the epithets of Apollo, ἑκάτοιο A 385 ∪ ∪ _ ∪, ἑκηβόλου A 14 ∪ _ ∪ ∪, ἑκάεργος A 479 ∪ ∪ _ ∪, ἑκατηβόλου A 370 ∪ ∪ _ ∪ ∪, ἑκατηβελέταο A 75 ∪ ∪ _ ∪ ∪ _ ∪. See § 1 *q*.

d. The convenience of the verse decided whether the poet should say ὣς φάτο (before a consonant) or ὣς ἔφατ' (before a vowel), ἑταῖρος or ἕταρος (§ 5 *h*), πάννυχος or παννύχιος, μόριμος or μόρσιμος, κεῖνος or ἐκεῖνος. αἶα is used as well as γαῖα, but only at the close of the verse, where other old forms are preserved, as ἀπὸ πατρίδος αἴης α 75; *cf.* ἐς πατρίδα γαῖαν B 174; while γῇ is used half a dozen times, as Γ 104. In this way the Homeric poems doubtless had considerable influence on the language, assisting in the preservation of old words and forms and in the establishment in use of new words and forms which were metrically convenient.

e. The dialect is essentially Ionic and seems to have originated among the Ionians of Asia Minor, influenced possibly by the speech and certainly far more by the old poems of their Aeolian neighbors. The oldest form of Greek Epic songs seems to have been Aeolic, but the Ionians brought Epic poetry to perfection. Even the Pythian priestess delivered the oracles of Apollo in Epic verse and Ionic dialect, and the Dorian Spartans sang about their camp-fires the Ionian songs of Tyrtaeus. Homer, however, does not have certain marked Ionic peculiarities, as κῶς, κότε for πῶς, πότε.

f. A considerable number of Aeolisms is found in the poems, especially in certain phrases and in certain feet of the verse, as ἄλλυδις ἄλλος, ὔπαιθα. This traditional Aeolic influence appears still more marked in the survival of the digamma (§ 14) which in the Homeric age was nearly or quite obsolete in the ordinary Ionic dialect; no trace of it appears in the poems of Archilochus of Paros in the seventh

century B.C. Aeolic forms are found in the Homeric poems even where the metre does not require them, as *ὀφέλλειεν* β 334 for *ὀφείλειεν*, *ἐρεβεννή* Ε 659 (*ἐρεβεσ-νος*), *ἀργεννῆσι* Γ 141 (*ἀργεσ-νος*), *φηρσίν* Α 268 for *θηρσίν*, *φλίψεται* ρ 221 for *θλίψεται*. The general formulaic character of these Aeolisms indicates that they were borrowed from earlier poems rather than from the Aeolians of the Homeric age. Aeolic form or coloring is found also in some proper names, as *Θερσίτης* (found also in a Thessalian inscription of 214 B.C.), from *θέρσος* the Aeolic form of *θάρσος* *insolence, daring*, *Θερσίλοχος*, *Ἀλιθέρσης*, *Ναυσικάα* (Ionic *νηῦς*), and perhaps *θεά goddess* (Ionic *ἡ θεός*). Another Aeolic peculiarity is the use of the smooth breathing as in *ἦδος* *pleasure* (*cf.* *ἡδύς*), *ἄσμενος* *glad* (*cf.* *ἀνδάνω*, *ἔαδον*); see § 12 *m*.

g. Some forms seem to be borrowed from other dialects; but it must be remembered that when the poems were composed, there was less difference between the dialects than at the earliest period when we have monumental evidence concerning them. Thus the forms *ἱππόται*, *μητίετα* κτλ. (§ 16 *b*) seem to be ancient rather than specifically Aeolic; that they were not introduced simply *metri causa* is shown by the use of *νεφεληγερέτα Ζεύς* Α 511 where *νεφεληγερέτης* is metrically admissible.

h. Some anomalies of form (as of verse) are as yet unexplained, but it may be assumed that all which remain either (1) were justified by the usage of the people and might be explained by more complete knowledge of the history of the language, or (2) followed the analogy of what was in use, or (3) are errors which have found their way into the text during the course of transmission to the present time. As the poems were handed down among the Greeks at first orally, and afterwards still uncritically for centuries, errors unavoidably crept in and there was a gradual assimilation of what was obsolete to later and more familiar forms, when the older forms were unprotected by the metre. *ἐήνδανε* γ 143 is prob-

ably an ancient assimilation to Attic usage for *ἐάνδανε* (*ἐϝάνδανε*, §§ 14, 25 *i*).

i. Doubtless also mistakes were committed in the process of transferring the poems to the later alphabet (in official use at Athens from the archonship of Euclides, 403 B.C.) from the earlier alphabet in which E was used for *ε*, *η*, and the spurious diphthong *ει* (which arises from compensative lengthening or contraction, Hadley 14 b), and O was used for *ο*, *ω*, and the spurious diphthong *ου*. Thus ΦΟΟΣ of the old alphabet could be interpreted as *φόος* (the form intermediate between the earlier *φάος* and the Attic *φῶς*, as *ποσσί* is intermediate between *ποδ-σι* and *ποσί*) or *φόως*, but the latter form seemed more natural to those who said *φῶς*, and it was introduced into the text, as B 49. ΕΟΣ might be *ἧος* (or *εἷος*) or *ἕως*, but the latter as the familiar form is found in the Mss., even Λ 193, where the metre demands the earlier form; and *εἵως* is found where the rational form *ἧος* (or *εἷος*) could stand. ΕΕΝ might be *ἧεν*, *ἤην*, *ἔεν*, *ἔην*. The last form was thought to be "by *διέκτασις*" for *ἦν* (as *ἑήν*, the possessive pronoun, for *ἧν*), and seems to have been often substituted wrongly for *ἔεν* (§ 34 *g*). Since *σπέους* was the Attic genitive of *σπέος*, *σπείους* seemed more natural than *σπεῖος* (or *σπέεος*), as *ὑπὸ σπείους· περὶ κτλ. ι* 141 (see § 18 *n*). *ἔρος* Ξ 315 is protected by the metre, and is sustained by the oblique cases *ἔρῳ* and *ἔρον* (§ 18 *e*), but the Attic *ἔρως* has supplanted it in Γ 442, Ξ 294, where a consonant follows.

VOWELS AND VOWEL CHANGES.

§ **5.** **a.** *η* is regularly used for *ᾱ*, as *ἀγορή*, *ὁμοίη*; except in *θεά goddess*, *λαός people*, and some proper names (as *Λἰνείας*, *Ναυσικάα*, § 4 *f*). Occasionally, as B 370, *μάν* is found instead of the less frequent *μήν* (the strong form of *μέν*). *ἆλτο* Λ 532 (from *ἄλλομαι*) is another instance of *ᾱ*, unless it is to be written *ἄλτο*.

b. Sometimes, especially in abstract nouns, *η* represents Attic *ᾰ*, as *εὐπλοίην* I 362, *ἀληθείην η* 297.

c. The final *ᾱ* of the stem is retained in the genitive endings *-āo* and *-āων* of the 1st declension, as *Ἀτρείδαο* A 203.

d. *āo* is often changed to *εω* by transfer of quantity: *Ἀτρείδαο*, *Ἀτρείδεω*. *Cf.* *βασιλῆος* with Attic *βασιλέως*. But the frequent *λᾱός* never has the Attic form *λεώς*.

e. Compensative lengthening is sometimes found where it is not in Attic, as *ξεῖνος* (*ξένϝος*), *εἵνεκα* (Lesbian *ἕννεκα*), *κούρη* (*κόρϝα*), *μοῦνος*, *οὖρος* (*ὄρϝος*), *δουρός*. It is omitted in *βόλεται* Λ 319 (*βούλεται*, Aeolic *βόλλεται*, *cf.* *βέλτιον*); and in three compounds of *πούς* (*ποδ-*), as *ἀελλόπος* Θ 409.

A vowel seems to have been borrowed from the following syllable in *χεῖρ*, *χειρός* from a stem *χερι-*, and in *πουλύς* (Attic *πολύς*, § 20 *f*).

f. Diphthongs occasionally preserve *ι* where it is lost in Attic before a vowel: *αἰεί*, *αἰετός*, *ἐτελείετο* (§ 29 *i*), *οἰνοβαρείων*, *ὀλοιή*, *πνοιή*, *χρύσειος*. *Cf.* *ἀκουή* with Attic *ἀκοή*.

g. But *ι* is lost before a vowel in *ὠκέα* (*ὠκεῖα*) *Ἶρις* B 786, *Αἰνέας* N 541 (*Αἰνείας*, *cf.* *κρείων* with the proper names *Κρέων* and *Κρέουσα*), in *-οο* for *-οιο* as genitive-ending of the 2d declension (§ 17 *c*) and in *ἐμέο* for *ἐμεῖο*, *etc.* (§ 24 *e*); *cf.* *μοῖρ' ὀλοή* Φ 83 with *ὀλοιὴ μοῖρα* X 5, *χρυσείοις* A 246 with *χρυσέῳ* A 15. With these examples may be compared Attic *ποεῖν* (*ποιεῖν*), *ἐλάα* (*ἐλαία*). As in Attic, the penult is sometimes short in *υἱός* (as A 489, Δ 473) and *οἷος* (as *η* 312, Σ 105). *Cf.* *ἔμπαῐον υ* 379, *χᾰμαῐευνάδες κ* 243.

Cf. also the loss of *υ* in *λόε κ* 361 (*ἔλουε*), *ἔχεαν* Σ 347 (*ἔχευαν*), *ἀλέασθε δ* 774 (*ἀλεύασθε*), *νήεσσι* from *νηύς*, *βασιλῆος* from *βασιλεύς*, *Τυδέος* from *Τυδεύς*. See § 41 *o*. *Cf.* *ἥρᾰος ζ* 303.

h. *ἑταῖρος* (*ἑταρ-ιος*) is not a dialectic variation of *ἕταρος* but is derived from it as *Αἰτώλιος* Δ 399 from *Αἰτωλός* Δ 527, *παννύχιος α* 443 from *πάννυχος* Ψ 218. *Cf.* § 19 *b*.

§ 6. Contraction. **a.** Concurrent vowels generally remain uncontracted: *ἀέκων, ἄλγεα, πάις* (in nominative and vocative singular), *ὄις* (*ὄϝις = ovis, ewe*). Attic *εὖ* is regularly *ἐύ* before two consonants and the adjective is always *ἐύς* or *ἠύς*. Patronymics from nouns in *-ευς* form *-εἴδης, -εἴων*, as *Ἀτρεΐδης* A 7, *Πηλεΐωνα* A 197.

b. When contraction occurs, it follows the ordinary rules, except that *εο* and *εου* generally give *ευ*: *θάρσευς* P 573, *θέρευς η* 118, *φιλεῦντας γ* 221; but *ποντοπορούσης* λ 11, *ὀμοῦμαι* A 233.

c. *εα* are very rarely contracted into *η*, as *Τυδῆ* Δ 384 (*Τυδέα*), *ἀκραῆ β* 421, *αἰνοπαθῆ σ* 201.

d. *ηε* are contracted into *η* in *τιμῆς* I 605 (*τιμήεις*), *τιμῆντα* Σ 475, *τεχνῆσσαι η* 110 (*τεχνήεσσαι*).

e. *ια* are contracted into *ι* in *ἀκοίτις κ* 7 (*ἀκοίτιας*). *ι* and *ε* are contracted in *ἱρά*, as B 420, and in *ἴρηκες*, as ε 66.

f. *οε* are contracted into *ου* in *λωτοῦντα* M 283.

g. *οη* are contracted into *ω* in *ἐπιβώσομαι*, as *α* 378, *ὀγδώκοντα* B 568.

h. The optative-sign *ι* is sometimes lost in a preceding *υ* (§ 28 *b*).

i. It is probable that in the original form of the Homeric poems many vowels were uncontracted which are contracted in the Mss. and ordinary editions. The *οι* of *κοῖλος* can be pronounced as two syllables 67 times out of 68 (*χ* 385 being the exception). So *αἰδοῖος* may generally be *αἰδόϊος*, and *θεῖος* may be *θέιος* (*cf.* § 4 *c*). The *ει* of *Ἀργεῖος* may always form two syllables. The evidence of rhythm and etymology indicates *λόεσεν* rather than *λοῦσεν*. See §§ 18 *l*, 29 *g*.

§ 7. Synizesis. **a.** Vowels which do not form a true diphthong may be blended in pronunciation into one long sound: *Ἀτρεΐδεω* ⏑ ⏑ ⏑, *θεοειδέα* Γ 27, *δὴ αὖτε* A 340, *ἦ οὐκ ἀίεις α* 298, *μὴ ἄλλοι δ* 165, *πόλιος* B 811, *Αἰγυπτίους δ* 83, *Ἰστίαιαν* B 537 (in which last three examples *ι* must have had

very nearly the pronunciation of its cognate *y*-sound, §§ 5 *g*, 41 *o γ*, as *omnia* is often disyllabic in Vergil), ὦ ἀρίγνωτε ρ 375.

The genitives in *-εω* are always pronounced with synizesis (§ 16 *c*), as also *ἡμέων* and *ὑμέων* and regularly *ἡμέας*, *σφέας*, and the genitive plural in *-εων* (§ 16 *d*). *χρεώ* is always a monosyllable.

b. Synizesis often served the purpose of the later contraction: *ἡμέων* did not differ in metrical quantity from *ἡμῶν*. It enabled the poet in certain cases to escape the combination ⏑ – ⏑ (*amphimacer*) which cannot be received unchanged into dactylic verse (§ 41 *a*).

c. Contraction and synizesis were employed in the last foot of the verse more freely than elsewhere.

d. It is probable that in the original form of the poems synizesis was not so common as in our texts; *e.g.* instead of Πηληιάδεω Ἀχιλῆος Α 1, Πηληιάδα κτλ. may have been spoken. For *ὑμῖν μὲν θεοὶ δοῖεν* Α 18, *ὔμμι θεοὶ μὲν κτλ.* has been conjectured, and Ἐνυαλίῳ *βροτοφόντῃ* for Ἐνυαλίῳ *ἀνδρεϊφόντῃ* Β 651. For *δενδρέῳ ἐφεζόμενοι* Γ 152, the Alexandrian scholar Zenodotus read *δένδρει κτλ.* (*cf.* the Attic plural *δένδρεσι*). For Πηλείδη ἔθελ' Α 277, probably Πηλείδη *θέλ'* should be read, although the poet elsewhere uses *ἐθέλω* not *θέλω*.

§ **8.** Crasis is not frequent. It is most common in compounds with *πρό*, as *προύφαινε ι* 145, *προύχοντο γ* 8, which however may be written *προέφαινε*, *προέχοντο κτλ.* Note also *τούνεκα* Α 291, *ὥριστος* Ω 384 (*ὁ ἄριστος*), *ὠυτός* Ε 396, *τἆλλα γ* 462, *χήμεῖς* Β 238 (*καὶ ἡμεῖς*), *οὐμός* Θ 360.

§ **9.** Hiatus is allowed

a. After the vowels *ι* and *υ*, as *ἔγχεϊ ὀξυόεντι* Ε 50, *τίς δὲ σύ ἐσσι* Ζ 123.

b. When the two vowels between which it occurs are sep-

arated by a caesura (*καθῆστο ἐπιγνάμψασα* A 569) or by a diaeresis (§ 40 *h*): seldom (54 times) after the first foot (*αὐτὰρ ὁ ἔγνω* A 333), more frequently (96 times) after the fourth foot (*ἔγχεα ὀξυόεντα* E 568). This hiatus after the fourth foot is more frequent in the Odyssey than in the Iliad. Hiatus between the short syllables of the third foot is allowed nearly as frequently as in all other places together, more than 200 times. This freedom of hiatus emphasizes the prominence of this caesura, §§ 10 *e*, 40 *d*.

c. When the final vowel of the first word is long and stands in the accented part of the foot (§ 39 *c*), as *τῷ σε κακῇ αἴσῃ* A 418. See § 41 *o* ζ.

d. When a long vowel or diphthong loses part of its quantity before the following vowel (§ 41 *o*), as *τὴν δ' ἐγὼ οὐ λύσω* A 29, *μή νύ τοι οὐ χραίσμῃ* A 28. Here the final and initial vowels may be said to be blended. This is called *weak* or *improper* hiatus; it is essentially the same as the following.

e. When the last vowel of the first word is already elided, as *μυρί' Ἀχαιοῖς ἄλγε' ἔθηκεν* A 2. See § 10 *e*.

f. Hiatus before words which formerly began with a consonant (§§ 12 *l*, 14) is only apparent.

g. The poet did not avoid two or more concurrent vowels in the same word, § 6. But these vowels all seem to have become concurrent on Greek soil by the loss of consonants.

§ **10.** Elision. **a.** *ᾰ* (in inflectional endings and in *ἄρα* and *ῥά*), *ε*, *ῐ*, *ο* may be elided. *αι* is sometimes elided in the verb endings *-μαι*, *-σαι* (except in the infinitive), *-ται*, *-σθαι*, and once in *ὀξεῖαι* Λ 272. *οι* is elided seven times in *μοί*, three times in *τοί*, once in *σοί* A 170 (unless *οὐδέ σοι οἴω* or *οὔ σοι ὀίω* should be read there for *οὐδέ σ' ὀίω*).

b. *τό*, *πρό*, *ἀντί*, *περί*, *τί*, and the conjunction *ὅτι* do not suffer elision; *ὅτ'* is for *ὅτε* (either the temporal conjunction or the relative *ὅ* with *τέ* affixed, § 24 *q*), *τ'* for *τέ* or *τοί*.

c. *ι* is seldom elided in the dative singular, where it seems originally to have been long.

d. Oxytone prepositions and conjunctions lose their accent in elision; other oxytones throw the acute accent upon the preceding syllable: *κατ' ἄρ' ἔζετο* Α 101, but *λεύκ' ὀστέα α* 161, *εἶμ' Ὀδυσεύς ι* 19.

e. Elision tends to unite the two words between which it occurs; hence it is avoided at the caesura of the third foot, where hiatus seems to be preferred to elision. Hence, also, the poet does not avoid the hiatus which sometimes remains after elision, § 9 *e, g.*

f. Elision is not left to the reader as in Latin poetry. In the best Ms. of the Iliad (*Ven. A*), the elided vowel was sometimes written over the preceding consonant, and where the elided vowel bore the accent, a *grave* accent was placed over the preceding vowel.

§ **11.** Apocope. **a.** Before a consonant, the short final vowel of *ἄρα* and of the prepositions *ἀνά, κατά, παρά,* may be cut off (*ἀποκοπή, ἀποκόπτω*). The accent is then thrown back upon the preceding syllable (although it might be more rational to consider it lost as it is in elision).

b. After apocope, the *ν* of *ἀνά* and *τ* of *κατά* follow the usual rules for consonant changes: *ἀγκρεμάσασα α* 440, *ἀμπεπαλών* Γ 355, *ἀλλέξαι* Φ 321 (*ἀναλέξαι*), *ἀγξηράνῃ* Φ 347 (*ἀναξηράνῃ*), *κάββαλεν* Ε 343 (*κατέβαλεν*), *κὰδ δέ* (*κατὰ δέ*) frequently, *κάλλιπε* λ 279, *κάκτανε* Ζ 164 (*κατέκτανε*), *καππεσέτην* Ε 560, *καρρέζουσα* Ε 424, *καστορνῦσα ρ* 32 (*κατασταρνῦσα*), *κὰπ φάλαρα* Π 106.

c. *ἀπό* suffers apocope in *ἀππέμψει ο* 83; *cf.* Latin *ab.*

d. *ὑπό* suffers apocope in *ὑββάλλειν* Τ 80; *cf.* Latin *sub.*

e. *αὐέρυσαν* Α 459 is explained as derived by apocope, assimilation, and vocalization of *ϝ*, from *ἀνά* and *ϝερύω*: *ἀνϝ-ρυσαν, ἀϝερυσαν, αὐέρυσαν, cf. καυάξαις* Hesiod *Works* 666 (*καταϝαξαις*). For this apocope *cf. κάσχεθε* (*κατέσχεθε*) Λ 702, and *ἀμνάσει* Pindar *Pyth.* iv 54 (*ἀναμνήσει*); for the vocalization of *ϝ*, see § 14 *j*.

f. Apocope was no mere metrical license; it seems to have been common in the conversational idiom of some dialects. A Megarian peasant is made to say (Aristophanes *Acharnians* 732) *ἄμβατε πὸτ τὰν μᾶδδαν* for *ἀνάβατε ποτί* (*πρὸς*) *τὴν μᾶζαν*, where the poet is certainly imitating the manner of the common people. *ἀμβώσας* (*ἀναβοήσας*) is found in Herodotus I 8, *ἀμπαύεσθαι* Hdt. I 182, *ἀμβολάδην* Hdt. IV 181. More striking examples of apocope and assimilation than any in Homer are found in prose inscriptions, as *ἂτ τᾶς* for *ἀπὸ τῆς*, *ἒτ τοῖ* for *ἐπὶ τοῦ*, *πὸκ κί* for *ποτὶ κί* (*πρὸς τί*), *πὲρ τοὔννεουν* (§ 24 *m*) for *περὶ τῶνδεων*, in a Thessalian inscription of 214 B.C., found at Larissa. *Cf. πὸτ τὸν θεὸν κὰτ πάτρια διδόντων* in a Delphian inscription of 380 B.C. Apocope was the rule in the Thessalian and Boeotian dialects.

CONSONANTS AND CONSONANT CHANGES.

§ 12. a. Where collateral forms appear, one with single and the other with doubled consonants, the form with two consonants is generally the older or justified etymologically, as *ποσσί*, *ποσί* (from *ποδ-σι*); *νείκεσσε*, *νείκεσε* (*νεῖκος*, *νεικεσ-*), *ὅππως* (*ὁκϝως*, *cf.* Latin *quis etc.*), *ὅττι*, *κτλ.*

b. Single initial consonants, especially *λ*, *μ*, *ν*, *ρ*, *σ*, are often doubled (as *ρ* is in Attic) when by inflexion or composition a short vowel is brought before them (see § 41 *j a*), as *ἐλλίσσετο* Z 45, *ἔμμαθον*, *ἐύννητος*, *ἔσσυο*, *ὅππως*, *ὅττι*.

c. But sometimes *ρ* is not doubled where it would be in Attic, as *ἔρεξα* *δ* 352 (§ 25 *g*), *ἄρεκτον* T 150, *ὠκυρόῳ* E 598, *θυμοραϊστέων* Σ 220.

d. Palatal and lingual mutes often remain unchanged before *μ*, as *ἀκαχμένος*, *ὀδμήν*, *ἴδμεν*, *κεκορυθμένος*.

e. Lingual mutes are commonly assimilated to a following *σ*, as *ποσσί* (*ποδ-σι*). *σ* is sometimes assimilated to *μ* or *ν*: *ἔμμεναι* (*εἶναι*) for *ἐσ-μεναι*, *ἔννεπε* *a* 1 *tell* for *ἐν-σεπε* (Lat.

insece), *ἀργεννός white* for *ἀργεσ-νος*, as *ἀργεννάων* Γ 197, *ἔν-νυμι* for *ϝεσ-νυμι* (§ 14 *a*) *cf. ἕσσα* δ 253, *ἐραννήν* η 18 *lovely*, *ἐρεβεννή* Ε 659 *dark*, *cf.* Ἔρεβος. *Cf.* the aorist *ὀφέλλειεν* β 334 for *ὀφελσειεν*. See § 4 *f*.

f. *σ* is frequently retained before *σ*, as *ἔσσομαι, ἐτέλεσσε*.

g. Between *μ* and *λ* or *ρ*, *β* is sometimes developed (*cf.* the Attic *μεσημβρία* from *μέση ἡμέρα*, and *chamber* with Latin *camera*), as *ἄμβροτος* from stem *μρο* or *μορ* (Latin *mors*, *morior*), while in *βροτός mortal* and *νὺξ ἀβρότη* Ξ 78, the *μ* of the stem is lost; *μέμβλωκε* from *μλο* or *μολ* (*cf. ἔμολον*), while in *προβλώσκειν* φ 239, the *μ* of the stem is lost; *μέμβλετο* Φ 516 from *μέλω ι* 20; *ἤμβροτον* Π 336 (*cf. ἄμαρτε* ζ 116 and *ἀβροτάξομεν* Κ 65).

h. *κάμβαλε* is found occasionally, as ζ 172, in the Mss. as a variant reading, a softer pronunciation for *κάββαλε* (§ 11 *b*).

i. A parasitic *τ* appears in *πτόλις, πτόλεμος* for *πόλις, πόλεμος*. *Cf. διχθά, τριχθά* with Attic *δίχα, τρίχα*, — *χθαμαλός* (*humilis*) with *χαμαί* (*humi*). The form *πτόλις* is found in Thessalian and Cyprian inscriptions, and was also Arcadian. The proper names *Neoptolemus* (*Νεοπτόλεμος*) and *Ptolemy* (*Πτολεμαῖος*) preserved this *τ* to a late period. *Τληπτόλεμος* is found in an ancient Boeotian inscription; in this word *τ* could not have been inserted *metri causa*.

j. Certain words were losing their initial consonants in the Homeric age: *cf. μικρός γ* 296 with *σμικρῇσι* Ρ 757, *ὗες ο* 556 with *σῦς τ* 439, *κεδασθέντες* Β 398 with *σκέδασεν* Ρ 649, *ξυνιόντες* Δ 446 with *συνίτην* Ζ 120, *δούπησεν* Δ 504 with *ἐγδούπησαν* Λ 45 and *ἐριδούπῳ γ* 399 with *ἐρίγδουπος* Η 411.

k. For *ϝ* see § 14.

l. Yod (*j* pronounced as *y*) occasionally retains the force of a consonant in *ἵημι* (§ 25 *h*) and generally (37 times) in postpositive *ὥς i.e. jώς* (§ 41 *m*), which seldom leaves the preceding syllable short. The constant position of *ὡς* after the noun which it qualifies marks the lengthening as a relic of an earlier age. But perhaps this postpositive *ὥς* was *ϝώς*.

m. The *rough breathing* (*h*) has no power to prevent elision or weaken hiatus. The smooth breathing is found with several words which have the rough breathing in Attic, as ἄμμες (ἡμεῖς), ἦμαρ (ἡμέρα), ἅλτο (from ἄλλομαι), ἠέλιος (ἥλιος), Ἀΐδης (Ἅιδης), ἠώς (ἕως). See § 4 *f*.

n. The *ν* movable was written by some ancient critics (*e.g.* Aristarchus) after the ending *-ει* of the pluperfect, as βεβλήκειν Ε 661, ἠνώγειν Ζ 170; *cf.* ἤσκειν Γ 388 (ἤσκεεν). It is freely used before consonants to make a syllable long by position (§ 41 *h*).

o. The final *σ* of adverbs is omitted more often than in prose; not merely ἐξ and ἐκ, οὕτως and οὕτω, but also πώς and πώ, πολλάκις and πολλάκι (and similar adverbs in *-κις*, even with elision, τοσσάχ' ὕδωρ ἀπολέσκετ' λ 586), ἀτρέμας and ἀτρέμα, μεσσηγύς and μεσσηγύ, μέχρις and μέχρι, ἄχρις and ἄχρι, ἀμφίς and ἀμφί (adverbial), are found as collateral forms.

§ **13.** Metathesis of *α* and *ρ* is frequent: καρδίη Β 452, κραδίη *α* 353; θάρσος *α* 321, θράσος (once) Ξ 416 (while the adjective is always θρασύς); κάρτος δ 415 (κάρτιστοι Α 266), κράτος Α 509. *Cf.* ἔδρακον from δέρκομαι, ἔδραθον from δαρθάνω, ἔπραθον from πέρθω, τραπείομεν Γ 441 from τέρπω, τερπικέραυνος from τρέπω.

For the shifting of quantity from *-āo* to *-εω*, see § 5 *d*.

§ **14.** The Digamma. **a.** The following words seem to have been pronounced by the Homeric poet more or less consistently with initial digamma (*vau*, *ϝ*, pronounced as English *w*): —

ἄγνυμι *break*, as Ε 161; *cf.* ἔαξα, ἀαγές λ 575.

ἄλις *enough*, as *ν* 136, Β 90.

ἁλῶναι *be captured*, as Μ 172; *cf.* ἑάλων, Aeolic εὐάλωκεν (see *j* below). Also εἴλω *press*, as Π 403, from the same root.

ἄναξ *king*, as Α 7 and often.

ἀνδάνω *please*, as β 114; *cf.* ἔαδον and ἐήνδανε [ἐάνδανε] γ 143.

ἀραιός *thin*, as Σ 411.

ἀρνός *lamb*, as Δ 158.

ἄστυ *city*, as Γ 245 and often.

ἑ, οὗ, οἱ *him etc.*, as A 510, with the possessive pronoun ὅς, ἥ, ὅν (ἑός κτλ.) ; see *h* below.

ἔαρ *Spring*, as τ 519 ; *cf.* Latin *ver*.

ἕδνα *wedding-gifts*, as X 472, perhaps from the same root as ἀνδάνω.

ἔθνος *tribe*, as ξ 73.

εἴκοσι *twenty*, as B 510 ; *cf.* Latin *viginti*.

εἴκω *yield*, as ὑποείκειν Υ 266 ; *cf.* English *weak, weaken*.

εἴρω *say*, future ἐρέω, as Δ 182 ; *cf.* Latin *ver-bum*, English *word*.

ἑκάς *far*, as E 791 ; *cf.* μέλποντες ἑκάεργον A 474.

ἕκαστος *each*, as B 449.

ἑκυρός *father-in-law*, as Γ 172 ; *cf.* German *Schwiegervater*.

ἑκών *willing*, as Z 523 ; *cf.* ἀέκων, ἀέκητι, ἀεκαζόμενος.

ἕλιξ *winding*, as α 92.

ἐλπίς, ἔλπομαι, *hope*, as π 101 ; *cf.* ἔωλπα, ἀελπτέοντες.

ἕννυμι (ϝεσ-νυμι), ἐσθής, εἵματα, *clothes*, as Γ 392 ; *cf.* Latin *vestis*.

ἔπος *word*, as Λ 652 ; *cf.* ἔειπον (ἐ-ϝε-ϝεπον, § 25 *h*), and ὄψ with Latin *vox*.

ἔργον, ἔρδω *work*, as B 436 ; *cf.* the English word.

ἐρύω, ἔρρω, *draw, go*, as δ 367 ; *cf.* ἀπόερσε.

ἕσπερος *evening*, as ρ 191 ; *cf.* Latin *vesper*.

ἔτος *year*, as α 16 ; *cf.* Latin *vetus*.

ἕξ *six*, as E 270.

ἕτης *companion*, as H 295.

ἡδύς *sweet*, as Δ 17 ; *cf.* ἀνδάνω and Latin *suadeo*, *suavis* (*suad-vis*).

ἦθος *haunt*, as ξ 411 ; *cf.* εἴωθε.

ἰάχω *cry aloud* as δ 454 ; *cf. j* below.

ἰδεῖν *see*, as A 262 ; also οἶδα, εἶδος. *Cf.* Latin *video*, English *wit*.

ἴκελος, ἔοικα *am like*, as A 119.

ἴον *violet*, as ε 72 ; *cf.* Latin *viola*.

ἶς, ἶφι *strength, sinew*, as Ψ 191 ; *cf.* Latin *vis*.

ἶσος *equal*, as A 163 ; *cf.* ἔισος.

ἴτυς felly, as Δ 486; *cf.* English *withe*.

οἶκος house, as *α* 232; *cf.* Latin *vicus*, English *War-wick*, *Ber-wick*, *etc.*

οἶνος wine, as Γ 300; *cf.* Latin *vinum* and the English word.

b. It is probable that *ἦρα* (*ἐπὶ ἦρα φέρων* A 572), *Ἴλιος*, and *Ἰρις* also were pronounced with initial *ϝ*.

c. *ἀνδάνω*, *ἑ*, *ἕκυρος*, *ἕξ* and others seem to have begun originally with two consonants, *σϝ*.

d. The verse alone affords no sufficient criterion for the former existence of *ϝ* in any word; it only indicates the loss of some consonant. This is not conclusive evidence for *ϝ*, since *σ* and *j* (*y*) were also lost. Which consonant originally was present has to be learned in each case from inscriptions of other Greek dialects, from a few notes of ancient grammarians, and from other cognate languages (*cf.* *ἔργον work*, *οἶνος wine*).

Rem. The Alexandrian scholars did not know of the existence of *ϝ* in the Homeric language, and consequently they did not use it to explain peculiarities in the Homeric text. The great English scholar Richard Bentley (1662–1742) was the first to discover that its restoration removed many difficulties of Homeric prosody.

e. The sound of *ϝ* evidently was going out of use in the Homeric period; it is not infrequently neglected in our texts and sometimes this neglect seems to be due to the poet himself, but *ϝ* can be restored in many passages by minor changes: *κεδνὰ ἰδυῖα* (*ϝιδυῖα*) has been restored for the Ms. reading *κέδν' εἰδυῖα α* 428. For *υἱὸν ἑκηβόλον* A 21 it is possible to read *υἷα ϝεκηβόλον*, for *ἠβήσῃ τε καὶ ἧς κτλ. α* 41 it is easy to read *ἠβήσῃ καὶ ϝῆς*, and *πᾶσιν δὲ ϝανάσσειν* for *πάντεσσι δ' ἀνάσσειν* A 288. For *ἑπτάετες δ' ἤνασσε γ* 304, *ἑπτάετες δ' ἐάνασσε* may be read (§ 25 *i*). *μένος θυμόν τε ϝεκάστου* may have been the original form of *μένος καὶ θυμον ἑκάστου* E 470. *αὐτοὺς δὲ ἑλώρια* A 4 became *αὐτοὺς δ' ἑλλώρια* in many Mss. *οἳ μὲν οἶνον α* 110 is now read where the

Mss. have *οἱ μὲν ἄρ' οἶνον*. As the Alexandrian grammarians and the copyists had no knowledge of this lost letter in Homer, they were solicitous to fill each hiatus by a *ν* movable, *ῥ'* (*ῥά*), *τ'* (*τέ*), *γ'* (*γέ*), or whatever other addition or change suggested itself. *οὐ σύ γ' ἄγεις* ρ 576 is probably for *οὐ σύ ϝ'* (*ϝε*) *ἄγεις*, and *ὃς ἄξει* Ω 154 for *ὅς ϝ' ἄξει* (§ 41 *q*).

f. *ϝ* was less constantly preserved in derivative than in primitive words: *οἶνος* generally retains its *ϝ*, but *Οἰνόμαος* E 706 has lost it; *ἀρνός* preserves its *ϝ* four times, but *ἀρνειός* shows no trace of it.

g. It has been computed that *ϝ* in Homer assists in making position 359 times (only in the accented part of the foot or else before the third personal pronoun — before *εὖ* once, before the enclitic *οἱ* 39 times), but prevents hiatus 2995 times (2324 of which are after a short syllable, in the unaccented part of the foot). The force of *ϝ* is neglected about 600 times in ordinary texts (about half of which passages can be readily changed to restore *ϝ*).

h. In later poets, *e.g.* in the elegiac poets and Pindar, *ϝ* seems never to make position but often prevents hiatus, — poetic precedent allowing hiatus before a word which formerly began with *ϝ*. The consciousness of the consonantal initial sound of *οἱ* was retained longest and most clearly. Before that word, no attempt was made to fill a hiatus by *ν* movable or by *οὐχ* for *οὐ*, and before it a short vowel was often long by position (§ 41 *m*).

i. That the sound of *ϝ* was still alive in the Homeric age is shown by the accuracy of the poet in its use where comparative philology shows that it once existed.

j. *ϝ* sometimes leaves a trace of its existence in its cognate vowel *υ*: *εὔαδεν* Ξ 340 for *ἔϝαδεν*, *αὐέρυσαν* A 459 for *ἀϝέρυσαν* (§ 11 *e*), *αὐίαχοι* N 41 for *ἀϝίαχοι* (*a* privative and *ϝιαχή*), *ταλαύρινον* E 289 for *ταλά-ϝρινον*. So doubtless *ἀπούρας* A 356 for *ἀπο-ϝράς*. *Cf.* the Pindaric *αὐάταν*, *Pyth.* II 28,

for *ἀϝάταν*, and *ϵὔιδον* Sappho II 7 for *ἔϝιδον*. This latter *ϵὔιδον* may have been pronounced often where our Homeric texts have *ϵἴσιδον*, as *ἔσιδϵν* seems not infrequently to have been substituted for *ἔϝιδϵν*.

Some irregularities of quantity may be explained by this vocalization of *ϝ*. Thus *ἀπōϵιπών* T 35 may have been *ἀποϝϵιπών* pronounced nearly as *ἀπουϵιπών*. *αὐίαχοι* finds its analogy in *γένϵτō ἰαχή* Δ 456 (*γένϵτουιαχή*).

k. A neighboring vowel is sometimes lengthened to compensate for the loss of *ϝ* (§ 41 *d*).

l. An *ϵ* was sometimes prefixed to a digammated word and remained after the *ϝ* was lost, as *ἐέλδωρ, ἐείκοσι, ἐέργϵι, ἑέ*.

m. Sometimes the rough breathing represents the last remnant of a lost consonant (especially in the words which once began with *σϝ*, as *ἁνδάνω* κτλ., *cf. c* above), as *ἑκών, ἕσπϵρος*. Often the same root varies in breathing, as *ἁνδάνω* and *ἡδύς*, but *ἧδος*, — *ἕννυμι*, but *ἐσθής*.

n. For the augment and reduplication of digammated verbs, see § 25 *h*.

o. For *δϝείδω, δϝήν*, see § 41, *j β*.

DECLENSION.

§ **15.** Special Case Endings. **a.** The suffix *-φι(ν)*, a remnant of an old instrumental case, added to the stem forms a genitive and dative in both singular and plural. It is generally used as an instrumental, ablative, or locative case. The suffix is most frequent in set expressions and in the last two feet of the verse.

1st Declension, always singular: *ἐξ ϵὐνῆφιν from the couch, ἦφι βίηφι with his own might, θύρηφι at the door.*

2d Declension: *ἐκ ποντόφιν out of the sea, δακρυόφι with tears, ἐπ' ἐσχαρόφιν on the hearth.* The final *o* of the stem always receives the acute accent.

3d Declension, only with *σ* stems except *ναῦφι* and *κοτυληδονόφι* (which has gone over into the 2d declension), and

always plural except *κράτεσφι* K 156: *ἐκ στήθεσφιν from the breasts*, *ὄρεσφιν on the mountains*.

b. Many of these forms are found only where they are convenient for the verse; *e.g.* *ναῦφι* always stands for *νηῶν*, not for *νηυσί* which has the same metrical form as *ναῦφι*.

c. This ending is not used with designations of persons, except *αὐτόφι* T 255, Υ 140, *θεόφιν* as H 366.

d. The suffix *-θι* is added to the stem to denote *place where*: *θύρηθι at the door*, *οἴκοθι at home*, *κηρόθι at heart*, *πόθι where*, *κεῖθι there* (*ἐκεῖ* is not Homeric), *ἠῶθι in the morning*.

e. The suffix *-θεν* is added to the stem to denote *place whence*: *Ἴδηθεν from Ida*, *οὐρανόθεν from heaven*. It forms a genitive with the pronominal stems *ἐμε*, *σε*, *ἑ*, *αὐτο*: *ἐμέθεν*, *σέθεν*, *ἕθεν*, *αὐτόθεν*. Sometimes a preposition is used with it, as *ἐξ ἁλόθεν* Φ 335, *ἀπὸ Τροίηθεν ι* 38, *ἕθεν εἵνεκα* Γ 128, *πρὸ ἕθεν* E 96. When affixed to adverbial stems, it may lose its final *ν*: *ὄπισθε*, *ἄνευθε*, *πάροιθε*, *ἔνερθε*.

f. This ending *-θεν* has lost its original force in certain adverbs; *ἐγγύς*, *ἐγγύθι*, *ἐγγύθεν* do not differ essentially in meaning; *cf.* *ἔνδον*, *ἔνδοθι*, *ἔνδοθεν*, — *πρόσθεν*, *ὄπισθεν*, *κτλ*. The Aeolic form of the ending appears in *ὕπαιθα* Φ 493 *from under*.

g. The enclitic *-δε* is added to the accusative to denote more distinctly the limit of motion: *οἰκόνδε homeward* (also *οἴκαδε*, especially of the return of the Achaeans to their homes) *ὄνδε δόμονδε to his own house*, *ἅλαδε seaward*, *κλισίηνδε to the tent*, *Τροίηνδε to Troy*. So also *Ἀϊδόσδε to the* abode *of Hades*; *cf.* *ἡμετερόνδε* (*sc.* *δῶμα*) *to our house*, *εἰς Ἀίδαο*. With *Πηλειωνάδε* Ω 338, *cf.* *εἰς Ἀγαμέμνονα* H 312. *Cf.* *-δις* in *ἄλλυδις*, *ἄμυδις*, *χαμάδις*, *-ζε* in *ἔραζε to the earth*, *θύραζε*, *χαμᾶζε*. *φύγαδε to flight* (for *φύγηνδε* which is not used) is formed as from a noun of the third declension.

§ **16.** First Declension. **a**. *η* is found for final *α* of the stem with the exceptions mentioned in § 5 *a* f.

b. The nominative singular of some masculines ends in *-τᾰ* for *-της*: *αἰχμητά spearman*, *μητίετα counsellor*. *Cf.* the Latin *poetă*, *naută*. *εὐρύοπα far-sounding* (perhaps a petrified nominative) is used also as accusative, *e.g.* A 498.

All of these words are adjectival (*titular*) except *Θυέστα* B 107.

c. The genitive singular of masculines ends in *-āo* or (by transfer of quantity, § 5 *d*), *-εω*. After a vowel this ending may be contracted to *-ω*: *ἐυμμελίω* Δ 47, *Αἰνείω* E 534, *Βορέω* Ψ 692. The ending *-εω* is always pronounced as one syllable by synizesis (§ 7).

d. The genitive plural ends in *-αων* or *-εων*: *θεάων*, *βουλέων*. After *ι* this ending may be contracted, as *παρειῶν* Ω 794. After a long syllable (*i.e.* everywhere except in *πυλέων* H 1, M 340, and *θυρέων* *ϕ* 191) synizesis of *-εων* occurs, as *ναυτέων*.

e. The dative plural ends in *-ῃσι(ν)* or rarely in *-ῃς*, as *θύρῃσιν*, *πέτρῃς*, — in *-αις* only in three words: *θεαῖς* *ϵ* 119 (*cf.* *θεά* § 5 *a*), *ἀκταῖς* M 284, *πάσαις* *χ* 471.

f. The short form of this dative ending is rarely used before a consonant; when it stands before a vowel, it may be said that the final *ι* has been elided.

§ **17**. Second Declension. **a**. The genitive singular has preserved the old ending *-ιο* which affixed to the stem vowel makes *-οιο*.

b. According to tradition this ending does not suffer elision; but elision is metrically possible, *e.g.* *δυσομένου Ὑπερίονος* *α* 24 might be *δυσομένοι' Ὑπερίονος*. See § 7 *d*.

c. The termination *-οο* is indicated by the metre in certain places where all the Mss. give a corrupt form: *ὀψιτέλεστον ὅο κλέος οὔ ποτ' ὀλεῖται* B 325, *Πολύφημον ὅο κράτος ἐστὶ μέγιστον* *α* 70, *ἀδελφεόο φρένας ἦρως* H 120, *Ἰλίοο προπάροιθε* X 6, *Αἰόλοο μεγαλήτορος* *κ* 36. It is to be recognized also in *Πετεῶο* B 552 for *Πετεάοο*, from *Πετεῶς* for *Πετεάος*. It

was probably far more common in the original form of the poems; *e.g.* Ὀλυμπίου ἀθρόοι *a* 27 might be Ὀλυμπίο᾽ ἀθρόοι.

The Attic ending *-ου* is more common in the received texts.

For the loss of *ι* in the change from *-οιο* to *οο*, see § 5 *g*.

d. The genitive and dative dual end in *-οιιν*: τοῖιν, ὤμοιιν.

e. The dative plural ends in *-οισι(ν)* or *-οις*. As in the first declension (§ 16 *f*) the long ending is the rule, the short ending is very rare before a consonant.

f. γαλόῳ Χ 473 (nom. pl.), Ἀθόω Ξ 229 (gen. sing.), and Κόων Ξ 255 (acc. sing.) belong to the so-called Attic Second Declension. But Homer uses λαός, νηός, κάλος, λαγωός for λεώς, νεώς, κτλ.

§ **18.** Third Declension. **a**. The ending *ι* of the dative singular is sometimes long, as in Latin, and sometimes short. It is seldom elided. It is often long before a single consonant, as κνήστι χαλκείῃ Λ 640, μήτι δ᾽ ἠνίοχος Ψ 318; it is always long in διΐφιλος, Διὶ μῆτιν ἀτάλαντος, *cf.* ὑπερμενεῖ φίλον Β 116, κράτεΐ᾽ γε Η 142. So before words which once began with *ϝ*, as ἀνδρὶ ἰκέλη Δ 86, τέκεϊ ᾧ δ 175; *cf.* Διὶ ὥς Β 781 (§ 12 *l*). It preserves its length before a vowel in ἐν δέπαϊ ὄφρα Ω 285.

b. The genitive and dative dual are very rare; perhaps only ποδοῖιν Ψ 770, Σειρήνοιιν μ 52, 167.

c. The dative plural has the Aeolic ending *-εσσι(ν)* as well as the Attic *-σι(ν)*: πόδεσσι, ποσσί (§ 12 *e*), ποσί, — βελέεσσι (for βελεσ-εσσι), βέλεσσι, βέλεσι, — ἄνδρεσσι, ἀνδράσι, — θυγατέρεσσι (Attic θυγατράσι), — κλαιόντεσσι (Attic κλαίουσι), — κύνεσσι, κυσί. σπέσσι from σπέος is irregular; it can be written everywhere σπέεσι. Sometimes *-σσι* is used after a vowel, νέκυσσι as well as νεκύεσσι. As the examples show, sometimes one *σ* is dropped, but *-εσι* for *-εσσι* (as ἀνάκτεσιν *o* 557) is not frequent. The forms in *-εσσι* are always accented on the antepenult.

d. Forms with *-εσσι* have replaced occasionally in the Mss. forms with *-σι*, as *θέλγεσκ' ἐπέεσσιν* γ 264 for *θέλγεσκε ϝέπεσσιν* (§ 14 *a*, *e*), *ἀγανοῖς βελέεσσιν* γ 280 for *ἀγανοῖσι βέλεσσιν* (§ 17 *e*).

e. *γέλως*, *ἔρως*, *ἵδρως* have no stems with *τ*, but form dat. *γέλῳ*, *ἔρῳ*, *ἵδρῳ*, acc. *γέλω* (or *γέλον*), *ἔρον*, *ἵδρω*. *χρώς* has *χροός*, *χροΐ*, *χρόα*, but also *χρωτός* K 575, *χροιῇ* Ξ 164, *χρῶτα* σ 172.

f. *γόνυ*, *δεσμός*, *δόρυ*, *κάρη*, *οὖς* (which probably should be written *ὄας*, from *οὖας*), *πρόσωπον* all have forms from *τ*-stems: *γούνατος* (*γουνός* Λ 547, τ 450), *γούνασι*, *δέσματα*, *δούρατος*, *δούρατι*, *δούρατα*, *δούρασι* κτλ. *κάρη* has four sets of inflexions: (1) *κάρητος*, *κάρητι*,— (2) *καρήατος*, *καρήατι*, *καρήατα*, — (3) *κράατος*, *κράατι*, *κράατα*, — (4) *κρατός*, *κρατί*, *κρᾶτα*, *κράτων*, *κρασίν*. *κρῆθεν* is used as its genitive Π 548, *κάρ* as accusative singular Π 392. All the oblique cases of *οὖς* are formed from the stem *οὐατ-*, except *ὠσίν* μ 200.

πρόσωπον has *προσώπατα* σ 192, *προσώπασι* Η 212.

g. Several stems in *-ιδ* form the accusative singular in *-α*; *γλαυκώπιδα* Θ 373, *γλαυκῶπιν* α 156; *ἀνάλκιδα* Θ 153, *ἄναλκιν* γ 375, *ἔριδα* Ε 861, *ἔριν* γ 136. *Cf. μάστιγα* Ε 226, *μάστιν* ο 182, Attic *ὄρνιθα*, *ὄρνιν*.

h. Nouns in *-ηρ* have both syncopated and unsyncopated forms: *πατρός*, *πατέρος* (*πατρῶν* δ 687), *ἀνδρός*, *ἀνέρος*.

i. Nouns in *-ος* and *-ας* generally remain uncontracted. *-εος* is rarely contracted to *-ευς*, as *θάρσευς* Ρ 573 (*Ὀδυσεῦς* ω 398). *Cf. ἀκραῆ* (*ἀκραέα*) β 421, *Διομήδεα* Δ 365.

j. The *α* of a few stems in *-ας* is weakened to *ε*: *οὔδεος*, *οὔδεϊ* from *οὖδας*, *κώεσιν* from *κῶας fleece*. In the plural the final *α* is short in *γέρα*, as Β 237.

k. Forms of *κλέος* and adjectives in *-κλῆς* are contracted in the Mss.: *κλέα ἀνδρῶν* Ι 189, *ἐυκλεῖας* Κ 281, *δυσκλέα* Β 115, *ἀκλέα* δ 728; *cf. ὑπερδέα* Ρ 330.

l. It is probable that the true reading is *κλέε' ἀνδρῶν* (the trisyllabic can everywhere be substituted for the anomalous disyllabic form), *δυσκλέε' Ἄργος*, *ἀκλέε' ἐκ μεγάρων*.

m. Proper names compounded with *κλέος* are inflected thus: N. *βίη Ἡρακληείη* (periphrasis for *Ἡρακλέης* which is metrically impossible, § 2 *s*), G. *Ἡρακλῆος*, D. *Ἡρακλῆι*, A. *Ἡρακλῆα*.

n. Probably the *η* or *ει* of the nouns in *-ος* and *-ας* should be resolved: *σπείους* may always be written *σπέεος*, *σπῆεσσι* may be *σπεέεσσι* (*σπεεσ-εσσι*, see *c* above), *δείους* may be *δέεος*, *ἐυρρεῖος* may be *ἐυρρεέος*, *κρειῶν* may be *κρεάων*, *ἀγακλῆος* may be *ἀγακλέεος*, *ἀκλείως* may be *ἀκλεέως*, *Ἡρακλῆος* may always be *Ἡρακλέεος*, *etc.* See § 6 *i*.

o. Nouns in *-ω* and *-ως* are contracted in the Mss. This may be a conformation to Attic usage. Generally it is possible, and often it is rhythmically better, to write *e.g. ἠόα δῖαν* rather than *ἠῶ δῖαν* (§ 39 *j*).

p. Nouns in *-ις* and *-υς* usually retain *ι* or *υ* throughout, but in its stead may insert *ε* which is sometimes lengthened.

q. *πόλις* is inflected thus: *πόλιος*, *πόληος*, *πόλει*, *πόληϊ* Γ 50, *πόλιν*, *πόλιες*, *πόληες*, *πολίων πολίεσσι*, *πόλιας*, *πόληας* (*ρ* 486), *πόλεις*.

r. Nouns in *-ευς* generally lengthen *ε* to *η* in compensation (§ 41 *d*) for the *υ* which between two vowels becomes *ϝ* and is lost, as *βασιλεύς*, *βασιλῆος*. Forms with *ε* are found in proper names: *Τυδέος* B 406, *Τυδέα* Z 222, *Ὀδυσεῦς* *ω* 398 (once) for *Ὀδυσέος*.

s. *νηῦς* (Attic *ναῦς*) is inflected thus: *νηός*, *νεός*, *νηί*, *νῆα* (*νέα* only *ι* 283 and doubtful), *νῆες*, *νέες*, *νηῶν*, *νεῶν*, *ναῦφι*, *νήεσσι*, *νέεσσι*, *νηυσί*, *νῆας*, *νέας*. The forms with *η* are the most frequent.

t. *Ἄρης* has *Ἄρῃ* and *Ἄρην* (E 909) of the first declension; and *Ἄρηος*, *Ἄρηι*, *Ἄρηα* as from *Ἄρευς* (the Lesbian form of *Ἄρης*, *cf.* the Attic genitive *Ἄρεως*). With these latter forms may be compared conversely the dialectic collateral forms in *-ης* of Epic proper names in *-ευς*, as *Ὀρφης* (*Ὀρφεύς*), *Τύδης* (*Τυδεύς*), from which were borrowed the Latin *Ulixēs*, *Achillēs*, *etc.*

ANOMALOUS FORMS.

§ **19.** **a.** As verbs appear in the present system with a variety of collateral forms derived from the same root (*cf.* *ἵκω, ἱκάνω, ἱκνέομαι,* — *πεύθομαι, πυνθάνομαι,* — *μένω, μίμνω, μιμνάζω*), so nouns of different declensions are sometimes formed from the same root and are used without appreciable difference of meaning.

b. Some nouns have both vowel and consonant stems: *ἀλκή* Γ 45, but *ἀλκί* Ε 299; *ἄστρα* Θ 555, but *ἀστήρ* Ζ 295; *γάστρην* Σ 348, but *γαστήρ* ζ 133; *ἐγχείη* Η 261, but *ἔγχος* Η 254; *ἐρίηρος ἑταῖρος* Δ 266, but *ἐρίηρες ἑταῖροι* Γ 378; *ἡνίοχος* Λ 280, but *ἡνιοχῆες* Ε 505; *ἰωκή* Ε 740, but *ἰῶκα* Λ 601; *φυλακούς* Ω 566, but *φύλακας* Κ 97; *cf.* Attic *πατροφόνος* with *πατροφονῆα α* 299, *πολυδακρύου* Ρ 192 (for which however *πολυδάκρυος* is conjectured) as genitive of *πολύδακρυς* (*cf.* *δακρυό-εις* Χ 499) with *πολύδακρυν* Γ 132, *πολιήτας* Β 806 with *πολῖται η* 131.

c. *μάστι* Ψ 500 and *μάστιν ο* 182 are collateral with *μάστιγι* Ε 748 and *μάστιγα* Ε 226; so also verbs are found from both stems: *μάστιε* Ρ 622, *μάστιξεν* Ε 366.

d. Of *υἱός*, three stems are found: (1) *υἱός, υἱόν, υἷϊ*. The other forms of this declension are very rare; *υἱοῦ χ* 238, *υἱῷ* Π 177. (2) *υἱέος, υἱέϊ, υἱέα* (only Ν 350 in Homer, frequent in later poets) *κτλ.*, as if from *υἱύς* which occurs on Spartan and Arcadian inscriptions, with *ὑύς* on an early Athenian inscription. (3) *υἷος, υἷι, υἷα, υἷε, υἷες, υἱάσι, υἷας*, as from a nominative *υἷς*.

In this word the first syllable is sometimes short (§ 5 *g*), as it often is in Attic and in other dialects.

e. So also some proper names have forms of both vowel and consonant stems: *Αἰθιοπῆας* Α 423 and *Αἰθίοπας α* 23; *Ἀντιφατῆα κ* 114 and *Ἀντιφάτης ο* 243; *Πατροκλῆος, Πατροκλῆα, Πατρόκλειος*, as well as *Πάτροκλος, Πατρόκλου κτλ.*

f. *Ἀΐδης* has *Ἀΐδαο, Ἀΐδεω*, but also *Ἄϊδος, Ἄϊδι* as if

from *Ἄϊς* (*Ἀϊδ-*). *Cf.* *Οἰδιπόδαο* λ 271 with the Attic genitive *Οἰδίποδ-ος*. A collateral form of *Ἀίδης* is *Ἀϊδωνεύς* Υ 61 with dative *Ἀϊδωνῆι* Ε 190.

g. *Ζεύς* has *Ζηνός, Ζηνί, Ζῆνα*, or, at end of the verse, *Ζῆν*, as well as *Διός, Διί, Δία*.

h. *Σαρπηδών* has *Σαρπηδόνος* Π 464, *Σαρπήδοντος* Μ 379.

i. *κέλευθος* and *κύκλος* are sometimes neuter in the plural. So *νευρή* has *νεῦρα* Δ 122, *πλευρή* has *πλευρά* Δ 468.

j. Certain names of cities are found in both singular and plural: *Ἀθήνην η* 80 but *Ἀθήνας* Β 546; *Μυκήνη* Δ 52, *Μυκήνας* Β 569; *Φηρῆ* Ε 543, *Φηράς* Ι 151; *Θήβης* Δ 378, *Θήβας* Ε 804. *Cf.* *Μάλειαν ι* 80, *Μαλειάων γ* 287. Instead of the later plural *Θεσπιαί, Πλαταιαί*, Homer uses only the singular: *Θέσπειαν* Β 498, *Πλάταιαν* Β 504.

ADJECTIVES.

§ **20.** **a**. Some adjectives of three terminations are used as if of two terminations, *i.e.* the masculine form is used also for the feminine: *ἰφθίμους ψυχάς* Α 3, *κλυτὸς Ἱπποδάμεια* Β 742, *ἄγριον ἄτην* Τ 88, *ὀλοώτατος ὀδμή* δ 442 where *ὀλοωτάτη* was metrically possible, *ἠέρα πουλύν* Ε 776, *δεινὸς ἀήτη* Ο 626, *ἀσπάσιος γῆ ψ* 233, *θερμὸς ἀυτμή μ* 369, *Πύλοιο ἠμαθόεντος* Β 77, *ὑλήεντι Ζακύνθῳ α* 246 but *ὑλήεσσα Ζάκυνθος ι* 24, *ἁλὸς πολιοῖο* Υ 229 but *ἁλὸς πολιῆς* Φ 59.

b. Compound adjectives, on the contrary, often have a feminine form: *ἀδμήτη, ἀθανάτη, ἀμφιελίσση, ἀριζήλη, ἀσβέστη, εἰναλίη, ἐυξέστη, πολυμνήστη, πολυφόρβη*.

c. The feminine of adjectives in *-υς*, ends in *-ειᾶ* (gen. *-ειης*), *-εᾶ* (§ 5 *g*), or *-ῃ* (§ 5 *b*): *βαθεῖα, βαθείης*, — *ὠκέα*, — *βαθέης, βαθέην*.

d. *εὐρύς* has acc. sing. masc. *εὐρέα* (in connection with *κόλπος* and *πόντος*) as well as *εὐρύν*.

e. *ἐύς good* has gen. sing. *ἑῆος*, gen. plur. *ἑάων*. But for *ἑῆος*, the Alexandrian critic Zenodotus wrote *ἑοῖο* (possessive pronoun) which is perhaps a better reading.

f. πολύς (πουλύς) has in the masculine and neuter both stems πολυ- (πουλυ-) and πολλο- (for πολυο-, § 19 *a*), with a nearly complete set of forms for each: πολλός and πολλόν, πολέος, πολέες, πολέων, πολέσσι, πολέσι, πολέεσσι, πολέας, with all the Attic forms except πολλοῦ.

g. πρέσβυς has feminine πρέσβα (as from πρέσβος), πρόφρων has feminine πρόφρασσα, θοῦρος has feminine θουρίς.

PATRONYMICS.

§ 21. a. Suffixes which originally expressed connection or possession were used to form patronymic adjectives. The original force of these suffixes is occasionally preserved: (θεοὶ) Οὐρανίωνες A 570 is a mere adjective of connection like (θεοῖσιν) ἐπουρανίοισι Z 129; Homer does not recognize Οὐρανός as the ancestor of the gods. Ὀλυμπιάδες μοῦσαι B 491 is equivalent to μοῦσαι Ὀλύμπια δώματ' ἔχουσαι B 484.

b. The importance which the Homeric Greeks attached to a son's connection with his father is not only indicated by the frequent use of patronymics as proper names (as Ἀτρείδης A 7, Μενοιτιάδῃ Λ 307, before the names *Agamemnon*, *Patroclus*, had been mentioned), but is shown also by K 68 f. where in great fear Agamemnon bids his brother to rouse the warriors πατρόθεν ἐκ γενεῆς ὀνομάζων ἄνδρα ἕκαστον | πάντας κυδαίνων, as in their great extremity before Syracuse Nicias, encouraging the Athenians, τῶν τριηράρχων ἕνα ἕκαστον ἀνεκάλει, πατρόθεν τε ὀνομάζων καὶ φυλήν Thuc. VII 69. When a stranger was asked who he was, he gave his own name, that of his father and that of his country; as a man's official name at Athens included that of his father and that of his deme (πατρόθεν καὶ τοῦ δήμου οὗ ἕκαστός ἐστι τὸ ὄνομα), *e.g.* Δημοσθένης Δημοσθένους Παιανιεύς *Demosthenes, son of Demosthenes, a Paeanian.*

A. **c.** The patronymic is formed from stems of the 1st declension by adding -δα-: Ἀργεάδην Π 417, Αὐγηιάδαο B 624, Ἱπποτάδης κ 2, or more frequently by adding -ιαδα-:

Λαερτιάδης Γ 200, Ἀγχισιάδης Ψ 296, in which the final *α* of the stem is lost.

d. This analogy, giving an ending in *-ιάδης*, is followed by stems in *-ιο* of the 2d declension: Μενοιτιάδης Ι 211. So also by stems of the 3d declension: Πηληιάδεω Α 1 (as well as Πηλείδης Σ 316, Πηλείωνα Α 197), Λαομεδοντιάδης Ο 527, Μηκιστηιάδης Ζ 28, even Ὀιλιάδης Π 330 from Ὀιλεύς. See *j* below.

e. The suffix *-ιδα-* is added to stems in *ο*, and the *ο* is lost as in *d* above: Κρονίδης, — also to stems in *ευ*, which lose their *υ* between two vowels (§ 5 *g*): Ἀτρείδης Α 7, — also to consonantal stems, as Ἀγαμεμνονίδης *α* 30. Δευκαλίδης (Δευκαλίδαο Μ 117) is formed as from Δεύκαλος, instead of from Δευκαλίων, and Ἀνθεμίδης Δ 488 as from Ἄνθεμος rather than from Ἀνθεμίων (Ἀνθεμίωνος υἱόν Δ 473). Possibly Δεύκαλος was a short form of Δευκαλίων, as a comrade of Achilles is called sometimes Ἀλκιμέδων (Π 197, Ρ 467), but sometimes Ἄλκιμος (Τ 392, Ω 474), and Λευκόλοφος Aristophanes *Frogs* 1513 is the same person as Λευκολοφίδης Plato *Protag.* 315 e. *Cf.* Σμινθεύς (Σμινθεῦ Α 39) for Σμινθοφθόρος and ἕκατος for ἑκατηβόλος (§ 4 *c*).

f. Patronymics from stems in *-ευ*, after the loss of the *υ*, do not in Homer suffer contraction of the *ε* of the stem with the *ι* of the suffix. The poet says Ἀτρείδης, Ἀτρείων, as tetrasyllables not trisyllables. The verse ictus never falls on the *ει*.

g. Female patronymics are formed by the suffix *-ιδ-* which loses *δ* before the nominative sign: Χρυσηίδα (acc. of Χρυσηίς) Α 182, Βρισηίδα Λ 184, Νηρηίδες Σ 38, *daughters of Nereus*, Τρωιάδων Σ 122, *daughters of Tros*, Δαρδανίδων Σ 122, *daughters of Dardanus*, as the Trojans are called Δαρδανίωνες Η 414. Ἀχαιίδες Β 235 corresponds to κοῦροι Ἀχαιῶν Α 473.

B. **h**. Patronymics are formed also by the suffix *-ιον-*; Κρονίων Α 528 (with genitive Κρονίωνος or Κρονίονος, *cf.*

§ 22 *k*), Ἀτρεΐων, Πηλεΐων. In these last forms from nouns in -ευς the ι is always short.

i. The corresponding female patronymic is found in Ἀδρηστίνη Ε 412, Ἀκρισιώνης Ξ 319 (gen. of Ἀκρισιώνη) *daughter of Acrisius*.

j. Ταλαϊονίδαο Β 566 is irregular; it seems to be formed by a cumulation of suffixes from Τάλαος, *cf.* Ἡελίου Ὑπεριονίδαο μ 176. So Λαομεδοντιάδης (Λαομεδοντιάδη Γ 250) is formed from Λαομεδόντιος which itself appears as a patronymic (in the form Λαμεδόντιος) in a Boeotian inscription; *cf.* Λαομεδόντιε παΐ Eur. *Troad.* 822. Αἴας Τελαμωνιάδης Ψ 838 appears to have the same formation when compared with Τελαμώνιος Αἴας Ψ 842.

Conversely, for Δευκαλίδης instead of Δευκαλιονίδης, see *e* above.

k. Some adjectives in -ιος are used as patronymics, as Τελαμώνιος Αἴας Β 528. *Cf.* Ποιάντιον υἱόν γ 190, Τελαμώνιε παΐ Soph *Aj.* 134, Κρόνιε παΐ Pind. *Ol.* II 12. This formation appears constantly on Thessalian and frequently on Boeotian inscriptions. *Cf.* the *nomina gentilicia* of the Romans.

l. The patronymics in -δης are far more numerous than those in -ιων; the former are found in Homer 708 times; the latter, 148 times.

m. The patronymic is sometimes derived from the grandfather's name: Achilles is called Αἰακίδης Β 860; Priam, Δαρδανίδης Γ 303; the two grandsons of Actor, Ἀκτορίωνε Β 621. Thus in later poetry, Heracles is called *Alcides* (Ἀλκείδης) from Amphitryo's father Ἀλκαῖος or Ἀλκεύς.

COMPARISON OF ADJECTIVES.

§ 22. a. Comparatives and superlatives end in -ιων, -ιστος more frequently than in Attic: βραδύς, βάρδιστος, — βράσσων probably from βραχύς, — γλυκύς, γλυκίων, — κακός, κακίων as well as κακώτερος, — φίλος, φιλίων as well as φίλτερος, φίλτατος, — ὠκύς, ὤκιστος as well as ὠκύτατος.

b. Some comparatives and superlatives are formed from noun stems: *βασιλεύτερος* I 160, *βασιλεύτατος* I 69, *θεώτεραι* *ν* 111, *κουροτέροισι* Δ 316, *κύντερον* Θ 483, *κύντατον* K 503, — *αἰσχίων*, *αἴσχιστος* (*αἶσχος*), *ἄλγιον*, *ἄλγιστος* (*ἄλγος*), *ἐλέγχιστος* (*ἔλεγχος*), *κέρδιον*, *κέρδιστος* (*κέρδος*), *κήδιστος* (*κῆδος*), *κύδιστος* (*κῦδος*), *μήκιστος* (*μῆκος*), *μακρότερος*, *μακρότατος*, *ῥίγιον*, *ῥίγιστος* (*ῥῖγος*).

c. In some comparatives in *-τερος*, there is no thought of a greater or less degree but of a contrast, as *ἀγροτεράων* (*ἠμιόνων*) B 852 *of the field*, as opposed to the town; *θηλύτεραι* (*γυναῖκες*) Θ 520, *female*, as opposed to male; *ὀρέστερος* (*δράκων*) X 93, *of the mountain*, as opposed to the valley. *Cf.* *ἡμέτερος*, *ὑμέτερος*, *δεξίτερος* and *ἀριστερός* *right* and *left*.

d. From adverbs are formed: *ἄγχιστος* (*ἆσσον*, *ἀσσοτέρω*), *ἀφάρτερος*, *παροίτερος*, *πρότερος*, *ὑπέρτατος*.

e. *ἀγαθός* has comparatives *ἀρείων* (*cf.* *ἄριστος*), *βέλτερον*, *λώιον*, *λωίτερον*.

f. *ἀνιηρός* has a comparative *ἀνιηρέστερον* *β* 190.

g. *νέος* has a superlative *νέαται* I 153, *νείατον* B 824.

h. *πολύς* has a comparative *πλείων* or *πλέων* and in the plural also *πλέες* Λ 395, *πλέας* B 129.

i. *φαεινός* has a comparative *φαεινότερος*, a superlative *φαάντατος* *ν* 93 (for *φαέντατος*, *cf.* *φάανθεν* A 200 for *ἐφάενθεν*).

j. *ω* is found where the Attic rule would require *o*, in *κακοξεινώτερος* *υ* 376, *λᾱρώτατος* *β* 350, *οἰζυρώτερον* P 446.

k. The *ι* of *-ιων* is regularly short as *φιλἴων* *τ* 351; *cf.* the occasional *ĭ* of the patronymic in *-ιων*, § 21 *h*.

NUMERALS.

§ **23.** **a.** *ἑνί* has a collateral form *ἰῷ* Z 422; *cf.* the feminine forms *ἴᾰ* Δ 437, *ἰῆς* Π 173, *ἰῇ* I 319, *ἴᾰν* *ξ* 435.

πρῶτος has a collateral form *πρώτιστος*, *cf.* *πάμπρωτος* H 324.

Of the compound *οὐδείς* (*οὐδ' εἷς*), besides *οὐδέν*, only *οὐ-*

δενί is used (twice, X 459, λ 515); from μηδείς is found only μηδέν Σ 500.

b. δύω, δύο is indeclinable; it has the following collateral forms: δοιώ, δοιοί, δοιαί, δοιά, δοιοῖς, δοιούς.

δεύτερος has a superlative δεύτατος *last of all*, while δεύτερος has the comparative ending as the *latter of two*.

c. τρίτος has a collateral form τρίτατος, *cf.* μέσσατος with μέσσος.

d. τέσσαρες has a collateral form, the Aeolic πίσυρες, O 680. Its ordinal is τέτρατος, by metathesis (§ 13) for τέταρτος.

e. ὀκτώ has the ordinals ὀγδόατος, ὄγδοος. In η 261, ξ 287, ὄγδοον seems to have been substituted by error in all the Mss. for ὀγδόατον.

f. ἐννέα has the ordinal εἴνατος (ἔννατος?), ἔνατος.

g. δώδεκα has the collateral forms δυώδεκα and δυοκαίδεκα.

h. ἐνενήκοντα B 602, has a collateral form ἐννήκοντα τ 174, with which may be compared ἐνήκοντα on an inscription of Drymaea in Phocis.

i. μυρία is not yet used as a numeral for 10,000, but only for a *countless* (*indefinitely large*) number.

PRONOUNS.

§ 24. I. Personal and Possessive Pronouns. a.

Sing. N.	ἐγώ, ἐγών.	σύ, τύνη (6 times).	
G.	ἐμεῖο, ἐμέο (K 124), ἐμεῦ, μεῦ, ἐμέθεν.	σεῖο, σέο, σεῦ, σέθεν, τεοῖο (Θ 37).	εἷο (Δ 400, χ 19), ἕο, εὖ, ἕθεν.
D.	ἐμοί, μοί.	σοί, τοί, τεΐν (5 times).	οἱ, ἑοῖ (N 495, δ 38).
A.	ἐμέ, μέ.	σέ.	ἕ, ἑέ (Υ 171, Ω 134), μίν.
Possessive.	ἐμός (ἐμή, ἐμόν).	σός, τεός.	ὅς, ἑός.
Dual N. A.	νῶι, νώ (as Acc., E 219, o 475).	σφῶι, σφώ.	σφωέ.
G. D.	νῶιν (as gen. only X 88).	σφῶιν, σφῷν (δ 62).	σφωίν.
Possessive.	νωίτερος.	σφωίτερος.	
Plur. N.	ἡμεῖς, ἄμμες.	ὑμεῖς, ὔμμες.	σφείων (4 times),
G.	ἡμείων (4 times), ἡμέων (9 times).	ὑμείων (4 times), ὑμέων (5 times).	σφέων (4 times), σφῶν (M 155, T 302).
D.	ἡμῖν, ἦμιν, ἄμμι(ν).	ὑμῖν, ὔμιν, ὔμμι.	σφίσι(ν), σφί(ν).
A.	ἡμέας, ἧμας (π 372), ἄμμε.	ὑμέας, ὔμμε.	σφέας, σφᾶς (E 567), σφέ (5 times).
Possessive.	ἡμέτερος, ἀμός (7 times).	ὑμέτερος, ὑμός.	σφέτερος, σφός.

b. The oblique cases of ἡμεῖς and ὑμεῖς are said to retract their accent to the first syllable when they are unemphatic or when the last vowel is short, as ἧμας π 372, ὔμεων O 494, ὔμιν *a* 373; but this rule is not observed constantly in the Mss., and editions vary.

c. The oblique cases of the 3d personal pronoun when enclitic are anaphoric, like αὐτοῦ κτλ. in Attic; when accented they have their original reflexive use, like Attic ἑαυτοῦ, ἐμαυτοῦ, σεαυτοῦ, κτλ., which compounds are posthomeric, and are not found even in Pindar.

μίν, σφωέ, σφωίν, σφί, σφάς, and σφέ are always enclitic.

d. The Aeolic forms *ἄμμες, ἄμμε, ὔμμες, ὔμμε* generally might stand in the text for *ἡμεῖς, ἡμᾶς* κτλ. So, also, perhaps *ἄμμος* and *ὔμμος* should be written for the possessive forms *ἀμός, ὑμός*, to bring them into correspondence with the Aeolic personal pronouns.

e. For the relation of the form *ἐμεῖο* to *ἐμέο*, of *σεῖο* to *σέο*, κτλ., see § 5 *g*.

f. *ἑός* seems to stand for *σεϝος suus* (*cf.* the old Latin *sovos*). Its use is not confined strictly to the third person; it means simply *own* (*cf.* *ἴδιος*, only twice in Homer, from the same root), as *οὔ τοι ἐγώ γε | ἧς* (for *ἐμῆς*) *γαίης δύναμαι γλυκερώτερον ἄλλο ἰδέσθαι ι* 28 *I can see nothing sweeter than* my *own native land*, *δώμασιν οἷσιν* (for *σοῖσιν*) *ἀνάσσοις α* 402. It is with rare exceptions the possessive of *οὗ* in its reflexive, not in its anaphoric signification (see *c*). As this use of *οὗ* became less familiar to the Greeks, it is probable that other words and forms were occasionally substituted for forms of *ἑός* in the text of the poems.

II. Intensive Pronoun. **g**. *αὐτός* regularly retains its intensive force in the oblique cases, even when not connected with a noun expressed, often marking a contrast which it is difficult to render smoothly in the English idiom. *Cf.* § 1 *h fin.*

The presumption is always strongly in favor of the original meaning; but all shades of meaning are found from the strict intensive to the simple anaphoric use of the Attic dialect.

h. For *αὔτως* in the sense of *ὡσαύτως*, see *j* below. In this use it has a large variety of meanings, as (*ἄφρονά τ*) *αὔτως* Γ 220 *a mere* (*simpleton*) *; without cause* A 520, *without a prize* A 133, *absolutely* B 138, *vainly* B 342, *without chariot* E 255. Most of these meanings are derived from *in the same way as before*, the connection determining the special sense of each passage.

III. Demonstrative Pronouns. **i**. The Attic article *ὁ, ἡ, τό*, generally retains its demonstrative force in Homer, but

like the intensive pronoun in the oblique cases, appears occasionally in its Attic signification.

In their demonstrative use, ὁ, ἡ, οἱ, αἱ, are best written ὅ, ἥ, οἵ, αἵ.—τοί, ταί, τῶς are used besides οἵ, αἵ, ὥς.

j. Thus the absence of the article does not mark a noun as indefinite; *cf.* ἄνδρα μοι ἔννεπε Μοῦσα *a* 1 with arma virumque cano. αὐτὴν ὁδόν *θ* 107 is equivalent to Attic τὴν αὐτὴν ὁδόν, and frequently αὖτως is equivalent to Attic ὡσαύτως (ὥς being the adverb of the article, see *k* below and § 38 *h*) while ὣς δ' αὖτως Γ 339 is equivalent to Attic οὕτω δ' ὡσαύτως.

k. The demonstrative article is often followed by a noun in apposition with it, as οἳ δ' ἐχάρησαν Ἀχαιοί τε Τρῶές τε Γ 111, *but these rejoiced, both Achaeans and Trojans*, αὐτὰρ ὃ βοῦν ἱέρευσεν ἄναξ ἀνδρῶν Ἀγαμέμνων Β 402 *but he, Agamemnon, king of men, sacrificed an ox.*

l. The forms with initial τ often have a relative force, but refer only to a definite antecedent; this is a relic of paratactic construction (§ 3 *n*), as is particularly clear in ἀλλὰ τὰ μὲν πολίων ἐξεπράθομεν τὰ δέδασται Α 125 *but what we took as spoils from the cities, these have been divided.*

m. τοίσδεσσιν *β* 47, τοίσδεσι *φ* 93 belong to ὅδε. They are analogous to the Aeolic τῶνδεων of Alcaeus and to the τοῦννεουν (for τῶνεων, from ὅνε = ὅδε) of a Thessalian inscription.

n. κεῖνος is often found for ἐκεῖνος, as the adverb κεῖθι for ἐκεῖθι (only *ρ* 10), while ἐκεῖ is not Homeric.

IV. Relative Pronouns. **o**. Besides the Attic forms, ὅ is used for ὅς, ὅου (better ὅο, § 17 *c*) for οὗ, ἕης Π 208 for ἧς (where for ἕης τὸ πρίν, ὅο πρόσθεν has been conjectured).

p. The forms ὅς and ὅ have also a demonstrative use, especially ὅς with οὐδέ, μηδέ, καί, and γάρ.

For the relative use of the article, see *l* above.

q. The neuter ὅ is frequently used as a conjunction, like quod. So also ὅτι and ὅ τε.

V. r. The Indefinite and Interrogative Pronouns have genitive singular *τέο, τεῦ*, dative *τέῳ*, genitive plural *τέων*, dative *τέοισι*, neuter plural of the indefinite *ἄσσα* only *τ* 218. The stem of *τέο* seems to be distinct in derivation from that of *τίνος* but identical in meaning.

s. In *ὅ τις* for *ὅς τις* (*cf.* *ὅ* for *ὅς*, *o* above), the first stem often remains uninflected; *ὅ τις, ὅτι* or *ὅττι, ὅτευ* or *ὅττεο, ὅτεῳ, ὅτινα, ὅτεων* (*ὧν τινων* not being either Ionic or dactylic), *ὁτέοισι, ὅτινας*, neuter plural *ἄσσα* (*ὅτινα* X 450, but corrupt).

CONJUGATION.

§ **25.** Augment and Reduplication. **a.** The augment was for a time considered unessential: whether temporal or syllabic, it may be omitted in the Homeric poems; the accent is then thrown back as far as possible, as *τεῦχε* A 4, *ὀλέκοντο* A 10, *ἀφῖει* A 25, *κάθεμεν ι* 72 (*καθεῖμεν*), *ἄνεσαν* Φ 537 (*ἀνεῖσαν*).

b. When the augment is omitted, monosyllabic forms with long vowel take the circumflex accent, as *βῆ* for *ἔβη*.

c. Iteratives generally have no augment, § 36 *a*.

d. Forms without the augment are less common in the speeches than in the narrative. In the narrative, the augmented preterits are to the unaugmented as 7 to 10, but in the speeches as 7 to 2.

e. The Mss. are frequently of less authority than the rhythm of the verse in determining whether a form should be augmented: *e.g.* at the close of the verse, $- \cup$, $\cup - -$ (where the comma indicates the end of a word) was preferred to $- \cup \cup$, $- -$; hence *ἄλγε' ἔθηκεν* A 2, not *ἄλγεα θῆκεν* (§ 40 *k*); *τεύχε' ἔκειτο* Γ 327, not *τεύχεα κεῖτο*. To write *ἑλώρι' ἔτευχε κύνεσσιν* A 4, or *δὲ τελείετο βουλή* A 5, would create the forbidden caesura between the short syllables of the fourth foot (§ 40 *m*). For the same reason the augment is omitted also when it would interfere with the Bucolic diaeresis (§ 40 *h*), as *μία γείνατο μήτηρ* Γ 238.

f. After the augment, initial λ, μ, or σ is sometimes doubled (in many instances as the assimilation of an original *F* or σ) as well as initial ρ: *ἐλλιτάνευσα κ* 481, *ἔλλαβε α* 298, *ἔμμαθες σ* 362, *ἔσσευε* Λ 147 (see § 41 *j a*).

g. Sometimes initial ρ is not doubled, as *ἐράπτομεν π* 379, *ἔρεξα δ* 352, *ἔρεζε* B 400; *cf. ἐρρύσατο καὶ ἐσάωσεν* O 290 with *ἐρύσατο καὶ ἐσάωσεν χ* 372. See § 12 *c*.

h. Stems which originally began with a consonant may take the syllabic augment or reduplication, as *ἔειπον, ἧκε, ἐάγη, ἑάλην, ἐέλπετο, — ἔοικα, ἔολπα, ἔοργε, ἐέλμεθα* Ω 662. Thus *εἶδον* is for *ἐ-Fιδ-ον, εἶρπον* is for *ἐ-σερπ-ον*. In *ἔρχαται κ* 283, this reduplication seems to be lost, *cf. ἐέρχατο κ* 241; so *δέχαται* M 147, *ἔσσαι ω* 250. In *ἵκτο*, as δ 796, and *ἠείδης* X 280, the *η* is the augment lengthened by the following *F* (*Fικ-* and *Fιδ-*). See § 41 *d*.

i. In the usual texts, many of these verbs have the temporal augment; this probably was not so spoken in the original form of the poems, but is a conformation to later usage. *δ' ἔανασσε* is the rational, more original form for the Ms. reading *δ' ἤνασσε γ* 304, *ἄνδανε* for *ἤνδανε* A 24, *ἐάνδανε* for *ἐήνδανε γ* 143, *ἔαξε* for *ἦξε* Ψ 392, *ἑάλω* for *ἧλω χ* 230. See § 4 *h*.

j. The second aorist active and middle, of verbs whose stem begins with a consonant, is often found with a reduplicated stem, as *ἐκέκλετο, λελάχωσι, ἀμπεπαλών, ἐπέφραδε, πεπιθοίμην, ἔτετμε, τετύκοντο*.

k. The so-called *Attic reduplication* is more common in Homer than in Attic, and its use extends to the second aorist where the augment also may be used (*cf.* Attic *ἤγαγον*), as *ἤραρε, ἤκαχε, ἄλαλκε*, and the peculiar forms *ἐρύκακε* Λ 352 from *ἐρύκω, ἠνίπαπε* B 245 from *ἐνίπτω* in which the final consonant of the theme is reduplicated with *α* as a connective (*ἐνένιπε*, as *σ* 321, is found more frequently).

l. In the perfect, the vowel after the Attic reduplication is not always lengthened, as *ἀλάλημαι*, while it is never lengthened in the aorist (§ 31 *f*).

m. A reduplicated future is formed from the stem of some of these reduplicated aorists, as *κεκαδήσει* ϕ 153 from the stem of *κεκάδοντο* Δ 497, *πεπιθήσω* X 223, *πεφιδήσεται* Ω 158.

n. The reduplication of *ῥερυπωμένα* ζ 59, *ἐκτῆσθαι* I 402, is not according to Attic usage. *δειδέχαται* (from *δείκνυμι*), *δείδοικα*, and *δείδια* have irregular reduplication; probably the last two are to be explained as for *δεδϝοικα*, *δεδϝια* (§ 41 *l* β).

o. *ἔμμορε* (from *μείρομαι*) and *ἔσσυμαι* (from *σεύω*) double the initial consonant and prefix ϵ as if they began with two consonants (§ 41 *j a*).

§ **26.** Endings. **a.** The singular endings, *-μι*, *-σθα*, *-σι*, occur more frequently than in Attic; especially *-μι* and *-σι* in the subjunctive, as *ἴδωμι*, *ἀγάγωμι*, *ἐθέλῃσι*, *βάλῃσι*. These endings are rare in the subjunctive of the contracted *μι*-forms, as *δῷσι* A 129, *φθῇσιν* Ψ 805, *ᾖσι* O 359.

b. *-σθα* is used three times in the optative, as *βάλοισθα* O 571; 29 times in the subjunctive, in 12 verbs, as *εἴπῃσθα* Υ 250, *πάθῃσθα* Ω 551; 8 times in the present indicative, in five verbs, as *φῆσθα* Φ 186.

c. In three verbs *-τον* is used for *-την* as the ending of the third person dual imperfect: *ἐτεύχετον* N 346, *διώκετον* K 364, *λαφύσσετον* Σ 583. *-την* would have made an *amphimacer* $\text{—} \cup \text{—}$. See § 41 *a*.

d. The third plural of the perfect active ends in *ᾱσι* (for *-αντι*); *ᾰσι* is found only in *πεφύκᾰσι* η 114, *λελόγκᾰσι* λ 304.

e. In the pluperfect, the older endings *-εα* κτλ. are preserved, as *ᾔδεα* Ξ 71, *πεποίθεα* δ 434, *ᾐείδης* X 280. The third singular ends in *-εε(ν)* or *-ειν*, as *βεβήκειν* A 221, *ᾔδεε* B 409.

f. The second and third persons singular of the first aorist optative active end in *-ειας*, *-ειε(ν)*, as *μείνειας*, *καλέσειεν*. The second person in *-αις* occurs very rarely; the third per-

son in *-αι* is more common, as *γηθήσαι* A 255, *ἀείραι* H 130. The third plural with but two exceptions (*κήαιεν*, *κτερίσαιεν* Ω 38) ends in *-ειαν*, as *τίσειαν* A 42, *ἀκούσειαν* B 282.

g. The third plural optative active of *μι*-verbs ends in *-ιεν* (except *σταίησαν* P 733), as *εἶεν*, *δαμεῖεν*, *δοῖεν*.

h. The second singular imperative ending *-θι* is retained in some presents, as *ἵληθι* γ 380, *δίδωθι* γ 380, *ὄμνυθι* Ψ 585; and in some perfects, as *τέθναθι* X 365, *τέτλαθι* A 586.

i. The third plural imperative ends in *-των*, *-σθων* (never *-τωσαν*, *-σθωσαν*), as *ἔστων* A 338, *φευγόντων* I 47, *λεξάσθων* I 67.

j. *α.* Active infinitives (except in the first aorist) frequently end in *-μεναι*, which is sometimes shortened after a short vowel to *-μεν*, as *ἔμμεναι*, *ἔμμεν*, *ἐλθέμεν(αι)*, *τεθνάμεν(αι)*.

β. The shortening of *-μεναι* to *-μεν* occurs generally before a vowel, where it may be called elision.

γ. The ending *-ναι* is found only after a long vowel, as *δοῦναι*, *διδοῦναι* Ω 425.

k. The ending in *-εμεν* is clearly preferred to that in *-ειν* before the Bucolic diaeresis (§ 40 *h*); even before the diaeresis at the end of the first foot of the verse, the ending *-εμεν* could stand ten times as often as the ending *-ειν* is required.

l. The second aorist active infinitive in 12 verbs, and the future active infinitive in 9 verbs, have the anomalous ending *-εειν*, which probably stands for *-εμεν* or *-εεν*, which may be restored.

m. Aorist passive infinitives end in *-μεναι* or *-ναι*, as *δαμήμεναι* Υ 266, *δαμῆναι* Φ 578; *μιχθήμεναι* Λ 438, *μιγήμεναι* Z 161, *μιγῆναι* λ 306.

n. The perfect participle has the inflection of the present in *κεκλήγοντες* M 125. See § 31 *d*, *e*.

o. Some second perfect participles retain in the oblique cases the *ω* of the nominative, as *τεθνηῶτος* *α* 289, *βεβαῶτα* *ε* 130.

p. The second singular of the middle generally remains uncontracted (§ 6), as *ὀδύρεαι, ἴδηαι* Γ 130, *βάλλεο* A 297, *ὠδύσαο α* 62, *ἐμάρναο χ* 228. Contracted forms are used occasionally, as *μετατρέπῃ* A 160, *γνώσῃ* B 365, *κεκλήσῃ* Γ 138; once in the imperfect, *ἐκρέμω* O 18.

q. In the perfect middle, *-σαι* regularly loses its *σ*; but *μέμνησαι* Ψ 648 is found as well as *μέμνηαι* Φ 442, *μέμνῃ* O 18 (for *μέμνεσαι*, as if from *μέμνομαι*).

-σο retains its *σ* only in the imperative, as *ἔσσο, ἵστασο.*

r. The first person dual of the middle once ends in *-μεθον*, *περιδώμεθον* Ψ 485 (*cf.* *λελείμμεθον* Soph. *El.* 950, *ὁρμώμεθον* *Phil.* 1079) but the metre would admit *περιδώμεθα* with hiatus at the Bucolic diaeresis (§ 9 *b*).

s. The first plural middle often ends in *-μεσθα* (which is found also in the tragic poets), as *ἱκόμεσθα γ* 61.

t. The third plural of the perfect and pluperfect indicative middle often, and of the optative middle always, ends in *-αται, -ατο* for *-νται, -ντο*, as *δεδαίαται α* 23, *πεφοβήατο* Φ 206, *γενοίατο α* 266. Before these endings, smooth labial and palatal mutes are aspirated, as *ὀρωρέχαται* Π 834 from *ὀρέγω*, *τετράφατο* K 189 from *τρέπω*.

Attic prose writers use these endings sporadically in the perfect and pluperfect; but the tragic poets use this ending only in the optative (as *γνωσοίατο* Soph. *O. T.* 1274, *cf. Ajax* 842, *El.* 211; *δεξαίατο O. C.* 44, *cf.* 945; *cf.* also *θείατο* Aesch. *Suppl.* 665).

u. *δ* seems to be inserted in the forms *ἀκηχέδαται* P 637 (*ἀκαχίζω*), *ἐληλέδατο η* 86 (*ἐλαύνω*), *ἐρράδαται υ* 354 (*ῥαίνομαι*). These forms probably came from collateral verb-stems which contained *δ*, *cf.* *ῥάσσατε υ* 150 (*ῥαίνομαι* for *ῥαδνίω*).

For *ἐληλέδατο*, Dindorf and Nauck read the less anomalous form *ἐληλέατο*, La Roche reads *ἐληλάδατο*.

v. The third plural indicative of the aorist passive generally ends in *-εν* instead of *-ησαν* (46 forms in *-εν* to 15 in

-ησαν), as *ἤγερθεν* A 57, *φάανθεν* A 200, *τράφεν* A 251, *διέτμαγεν* A 531.

w. Similarly, *ν* is used for the later *-σαν* in the imperfect and second aorist of *μι*-verbs, as *ξύνιεν* A 273, *ἔστᾰν, στᾰν, ἔβαν, ἔφυν ε* 481, *ἔτλαν* Φ 608.

For the optative ending of *μι*-verbs, in *-ιεν* not *-ιησαν*, see *g* above.

§ **27**. Subjunctive Mode. **a**. The variable vowel ("connecting vowel") of the subjunctive is generally short in the first aorist, second aorist of *μι*-forms, second aorist passive, second perfect of primitive formation, as *βήσομεν, ἀγείρομεν, ἴομεν, θείομεν, τραπείομεν, δαμείετε, εἴδομεν, πεποίθομεν*.

This short vowel is found before the endings *-μεν, -τον, -τε*, and in middle forms.

b. A few forms of the first aorist have a long vowel following the analogy of the present, as *δηλήσηται* Γ 107.

c. There are no certain examples of the short mode-vowel in the present of verbs in *-ω*. (For *βούλεται ἀντιάσας* A 67, *βούλητ' ἀντιάσας* may be substituted, *etc.*)

Rem. The forms of the first aorist subjunctive are easily confused with those of the future, with which they are identical in appearance.

§ **28**. Optative Mode. **a**. For the optative endings, see § 26 *b, f, g, t*.

b. After *ι* or *υ*, the optative sign disappears: *δαινῦτο* Ω 665, *δύη σ* 348, *ἐκδῦμεν* Π 99, *λελῦντο σ* 238, *φθίμην κ* 51, *φθῖτο* λ 330, *δαινύατο σ* 248.

c. *ἄλφοιεν* is contracted to *ἄλφοιν υ* 383.

§ **29**. Contract Verbs. I. **a**. Verbs in *-αω* exhibit unchanged, assimilated, and contracted forms; the poet's choice between contracted and uncontracted forms seems to have been determined largely by the rhythm. The vowels are regularly contracted when the second is in a short syllable.

b. Uncontracted forms without assimilation occur rarely (in only 21 verbs), as *ἀναμαιμάει* Υ 490 (with long *α* as in *διψάων* λ 584, *πεινάων* Γ 25), *ναιετάουσι* ζ 153, *ἀοιδιάει* κ 227, *οὔτατε* χ 356 (*οὖτα*, Δ 525 and often, is a second aorist, see § 35), *κραδάων* Η 213.

σάω imperfect, Φ 238, and imperative, *ν* 230, is a *μι*-form, as if from *σάωμι*.

c. The vowels of the uncontracted forms are generally assimilated, *α* prevailing over a following *ε* or *η* but being assimilated to *ο*, *ω*, or *ου*. These forms are intermediate between the original and the contracted stage, as *ὀρόωσιν* *θ* 173 (*ὁράουσιν*, *ὁρῶσιν*), *ἠβώοντες* Ω 604, *ἐλάαν* *γ* 484 (*ἐλα-εν*, *ἐλᾶν*). *ἀλόω* *ε* 377 seems to be for *ἀλαε-ο* contracted to *ἀλᾱ-ο* (*cf. h* below), with assimilation of vowels *ἀλω-ο*, and by transposition of quantity *ἀλό-ω*.

d. One of the vowels is usually lengthened in the text of the Mss., as *ὀρόωντες* *η* 145. Sometimes this appears to be a conformation to Attic usage (§ 4 *h*).

e. Dual forms follow the analogy of Homeric verbs in *-μι*, as *ἀπειλήτην* λ 313, *προσαυδήτην* Λ 136. *Cf. j* below, and *ὄρηαι* *ξ* 343 as from *ὄρημι*.

f. A few verbs in *-αω* have collateral forms in *-εω*, as *ἤντεον* Η 423.

II. **g.** Verbs in *-εω* generally remain uncontracted; except *εε*, which is generally contracted in the Mss., but often the uncontracted forms are metrically possible. *εο* is very rarely contracted except in the participle ending *-ευμενος* (where contraction occurs to prevent a too frequent recurrence of short syllables, § 41 *g*). *εω* is never contracted but is often pronounced as one syllable by synizesis (§ 7).

h. Sometimes the variable vowel *ε* is contracted with *ε* of the stem instead of with the termination, as *αἰδεῖο* Ω 503 (*αἰδεσ-ε-σο*), *μυθεῖαι* *θ* 180, *σπεῖο* Κ 285. *σπεῖο* seems to be formed on the analogy of *αἰδεῖο*. One of these vowels is sometimes dropped, as *ἀποαίρεο* Α 275, *ἔκλεο* Ω 202, *μυθέαι*

β 202, *πωλέαι δ* 811. The accentuation of these last three forms is uncertain.

i. The older form of these verbs, in *-ειω*, is sometimes preserved, as *ἐτελείετο* A 5, *νεικείῃσι* A 579. See § 5 *f*.

j. Some verbs in *-αω* and *-εω* have a present infinitive in *-ημεναι*, like *μι*-verbs, as *ἀρήμεναι* *χ* 322, *καλήμεναι* K 125, *ποθήμεναι μ* 110, *φιλήμεναι* X 265. See § 34 *b*.

φορέω forms *φορέειν* Δ 144, *φορήμεναι* O 310, *φορῆναι* B 107.

III. **k**. Verbs in *-οω* are generally contracted. Sometimes they have forms with the double *o* sound, like verbs in *-αω*, as *ἀρόωσιν ι* 108 (*ἀροουσιν, ἀροῦσιν*), *ὑπνώοντας ε* 48, *ἐστρατόωντο* Γ 187 (which might be written *ἐστρατόοντο*), *δηιόῳεν δ* 226 (*δηιόοιεν*?).

TENSES.

§ **30.** Future and First Aorist, Active and Middle. **a**. Pure verbs which do not lengthen the stem-vowel in the formation of the tenses, often have double *σ* in the future and first aorist, active and middle, as *αἰδέσσομαι ξ* 388, *κάλεσσα* Ω 106.

b. In the future the *σ* of the before-mentioned verbs often disappears, as *καλέουσα* Γ 383, *ἀντιόων α* 25, *κορέει* Θ 379 (for *κορέσει*, from *κορέννυμι*), *δαμάᾳ* X 271, *κρεμόω* H 83, *cf. κομιῶ o* 546; *ὀλέσσει β* 49, *ὀλέσω ν* 399, *ὀλεῖται* B 325.

c. Stems in *δ* often show double *σ* in the aorist.

d. Most of these forms with *σσ* may be explained as original or assimilated, as *νείκεσσε* from the theme *νεικεσ* (*cf. νεῖκος*), *κομίσσατο* for *κομιδ-σατο* (*cf. κομιδή*). Thus the stem-vowel of these verbs was not final originally, and hence is not lengthened in the future and aorist.

e. The asigmatic future of liquid verbs is inflected like the present of verbs in *-εω*, as *βαλέει κ* 290, *ὀλέεσθαι* O 700. See § 29 II.

f. Some stems in *λ* and *ρ* retain the *σ* of the future and aorist (as some do in Attic), as *ἄρσας* (*ἀραρίσκω*) *α* 280,

ἔλσαι Α 409, θερσόμενος τ 507, κύρσας Γ 23, διαφθέρσει Ν 625, ἐκέλσαμεν ι 546, ὧρσε Α 10. For ὀφέλλειεν β 334, see § 12 e.

g. The so-called Doric future with tense-sign σε, is found in ἐσσεῖται Β 393, πεσέονται Λ 824. This is an archaism, not a Dorism.

h. Some verbs have a future without tense-sign, as δήεις ζ 291 *shalt find*, εἶμι, κείω τ 340 *shall lie* (κακκείοντες α 424 *to lie down*), ἔδομαι, πίομαι, ἀνύω, ἐρύω, βέομαι Ο 194 (βείομαι Χ 431). Some of these verbs are old presents which acquired a future signification; εἶμι is not always future in Homer, *cf.* Β 87.

i. Some verbs form the first aorist active and middle without σ, as ἤνεικαν δ 784 (Attic ἤνεγκα), ἔχευεν β 395 and ἔχεεν Ζ 419 (from ἔχεα for ἔχευα), ἔσσευα Ε 208, ἠλεύατο Χ 274 and ἀλέασθε δ 774, ἔκηα Α 40, subjv. κήομεν Η 377 (from καίω).

j. The first aorist often has the variable vowel of the second aorist $^{o}/_{\epsilon}$, as ἶξον γ 5, δύσετο β 388. So in the imperative, as βήσεο Ε 109, ὄρσεο Γ 250, ἄξετε Γ 105, οἴσετε Γ 103, ὄψεσθε Ω 704; infinitive, οἰσέμεναι Γ 120; participle, δυσομένοιο α 24 and probably ἐπιβησόμενον Π 343.

k. Verbs in -ζω often have themes in γ and thus futures and first aorists in -ξω and -ξα, as ἐξαλαπάξαι Α 129, μερμήριξε β 93, πτολεμίξομεν Β 328.

l. The future optative is not found in Homer.

31. Perfect. a. The so-called first perfect in -κα is formed only from 20 vowel-stems. It is almost as rare as the first aorist in -κα (ἔδωκα, ἔηκα, ἔθηκα). Forms without κ are derived even from vowel-stems, especially participial forms, as κέκμηκας Ζ 262, but κεκμηώς Ψ 232; πεφύκασι η 114 but πεφύασιν η 128 ἐμπεφυυῖα Α 513; τέθνηκεν α 196, τεθνηκυῖαν δ 734, but τεθνηότα Ρ 402.

b. The final mute of the stem is not aspirated.

c. The endings are affixed immediately to the reduplicated verb-stem in βεβάασι, γεγάασι, δείδιθι, δείδιμεν, ἐδείδισαν, ἐγρή-

γορθε, ἔικτον, εἰλήλουθμεν, ἴδμεν, κεκμηώς, μέματον, πέποσθε, ἐπέπιθμεν, ἕστατε, τετλαίη, τέτλαθι, τέθνασαν.

d. *ἤνωγον* (as *ζ* 216), *μέμηκον* (as *ι* 439), *γέγωνε* (as *θ* 305) are inflected as imperfects; *cf. ἐρρίγῃσι* Γ 353, *ὀλώλῃ* Δ 164, which have the force of present subjunctives.

e. *ἀλαλήμενος, ἀλάλησθαι, ἀκαχήμενος, ἀκάχησθαι, ἐσσύμενος* are accented irregularly as presents. See § 26 *n.*

f. The second perfect often has a long vowel in the stem where the second aorist has a short vowel, as *ἀρήρῃ ε* 361, *ἀράᾰρῃ* Π 212; *ὄρωρε* H 374, *ὤρορε* B 146.

g. In the feminine participle the short form of the stem appears, as *ἀρηρώς κ* 553 but *ἀραρυῖα ζ* 267, *τεθηλώς μ* 103 but *τεθαλυῖα ζ* 293; hence *ἐικυῖα* not *εἰκυῖα* Γ 386, *etc.*

VOICES.

§ **32.** Middle. **a.** The active and middle forms *ὁρᾶν* (about 40 times) and *ὁρᾶσθαι* (about 20 times), *ἰδεῖν* (more than 200 times) and *ἰδέσθαι* (90 times), are used often without appreciable difference of meaning; *cf. ἔφατο β* 267, *ἔφη β* 377.

b. The first aorist middle is sometimes used without difference of meaning from the second aorist active, as *ἐβήσετο η* 135, *ἔβη α* 427; *ἐδύσετο* Γ 328, *ἔδυ* Γ 36; *κιχήσατο* Δ 385, *ἔκιχεν γ* 169.

c. The future middle is sometimes used as passive, as *διαρραίσεσθαι* Ω 355, *πέρσεται* Ω 729, *τελέεσθαι* B 36. *Cf. e.*

d. The aorist middle is sometimes used with no distinction of meaning from the passive, as *κοιμήσαντο* A 476, *κοιμήθημεν ι* 559; *χολωσαμένη* Γ 413, *χολωθείς* A 9; *ἐδυνήσατο* Ξ 33, *δυνάσθη ε* 319; *χήρατο* Ξ 270, *χάρη* Γ 76 (*cf. κεχαροίατο* A 256); *ἀπενάσσατο* B 629, *νάσθη* Ξ 119; *ἀγέροντο* B 94, *ἤγερθεν* A 57; *λύμην* Φ 80, *λύθεν* Σ 31; *ἀμφέχυτο* B 41, *ἀμφεχύθη δ* 716; *cf. κτάσθαι* O 558 *be slain*, *κταμένοιο* Γ 375; and *ἐλελίχθησαν* E 497 *they rallied*, *θωρηχθῆναι* A 226 *arm himself*, *ἰθυνθήτην* Π 475.

e. Homer has only *ἀρνήσασθαι, ἠρασάμην, ἤσατο, ὀρέξατο,* never the corresponding passive forms.

33. PASSIVE. **a.** For the ending of the aorist passive infinitive, see § 26 *m*.

b. For the ending of the third plural indicative, see § 26 *v*.

c. The second aorist subjunctive passive usually remains uncontracted, and follows the rule of *μι*-verbs (§ 34 *d*).

d. In the second aorist subjunctive, the passive suffix is often long (and the mode-vowel short in the dual and in the first or second person plural, § 27 *a*), as *δαείω ι* 280 (from stem *δα-*, *cf. δαῆναι*), *δαμήῃς* Γ 436 (*δάμνημι*), *σαπήῃ* Τ 27 (*σήπω*), *δαμήετε* Η 72, *τραπείομεν* Γ 441 (*τέρπω*, § 13), but *μιγέωσιν* Β 475 (*μίσγω*).

e. Homer has only two futures from passive stems, *δαήσεαι γ* 187, *μιγήσεσθαι* Κ 365.

f. Some verbs have both first and second aorists passive, as *ἐβλάφθησαν* Ψ 387, *ἔβλαβεν* Ψ 461; *ἐμίχθη* Ε 134, *ἐμίγην* Γ 445; *πῆχθεν* Θ 298, *πάγεν* Λ 572; *ἐτέρφθητε ρ* 174, *τάρφθη φ* 57, *ἐτάρπησαν* Ω 633, *τραπείομεν* Γ 441, with *τεταρπώμεσθα* Ψ 10 in the same sense.

VERBS IN -MI.

34. **a.** Some verbs in *-μι* have forms in the present and imperfect indicative which follow the analogy of contract verbs: *τιθεῖ α* 192, *διδοῖ δ* 237, *διδοῦσι α* 313, *ἰεῖσι* Γ 152, *ἐδίδου λ* 289, *ἐτίθει β* 390; so *δαμνᾷ λ* 221, *πίτνα* Φ 7, *ἐκίρνα η* 182, *ὄρνυε φ* 100.

b. Verbs in *-μι* sometimes retain the long vowel of the stem where it is short in Attic, as *τιθήμεναι* Ψ 83 (for *τιθέναι*), *cf. φιλήμεναι* Χ 265; *τιθήμενον* Κ 34 (for *τιθέμενον*). *διδώσομεν ν* 358 (*δώσομεν*) and *διδοῦναι* Ω 425 are irregular.

c. For the ending *-ν* for *-σαν*, see § 26 *w*.

d. The second aorist subjunctive active generally remains uncontracted. The stem vowel often appears in its long

form with short mode vowel in the dual and in the first and second plural (*cf.* §§ 27 *a*, 33 *d*), as *θείω* *α* 89 (better *θήω*), *γνώω* *ξ* 118, *στήῃς* P 30, *δώῃσιν* A 324, *παρστήετον* *σ* 183, *θείομεν* A 143 (better *θήομεν*), *γνώωσι* A 302, *ἐρείομεν* A 62 (better *ἐρήομεν*, as from an *ἔρημι*).

e. *ἵημι send* has the following not-Attic forms: *ἰεῖσι* (*ἰᾶσι*), *ἰῇσι* (*ἰῇ*) *ἴεν* (*ἴεσαν*), *ἰέμεναι* (*ἰέναι*), *ἀνέσει* (*ἀνήσει*), *ἕηκα* (*ἧκα*), *κάθεμεν* (*καθεῖμεν*), *ἔσαν*, *εἶσαν* (*ἧκαν*), *μεθείω* (*μεθῶ*), *ᾗσι*, *ἀφέῃ*, *ἀνήῃ* (*ἀνῇ*), *μεθέμεν* (*μεθεῖναι*), *ἕντο* (*εἶντο*).

f. *α. εἶμι go* or *shall go* is aoristic except in the present indicative. It has the following not-Attic forms: *εἶσθα* (thrice for *εἶ*), *ἤια*, *ἀνήιον* (*ᾔα*), *ἤιε*, *ᾔε*, *ἴε(ν)* (*ᾖει*), *ἴτην* (*ᾖτην*), *ᾖομεν*, *ἴμεν* (*ᾖμεν*), *ἤισαν*, *ἴσαν*, *ἤιον* (*ᾖσαν*), *ἴῃσθα* (*ἴῃς*), *ἴῃσιν* (*ἴῃ*), *ἴομεν*, *ἴομεν* (*ἴωμεν*), *ἰείη* (*ἴοι*), *ἴμεν(αι)* (*ἰέναι*), fut. *εἴσομαι*, aor. *εἴσατο*, *ἐείσατο*.

β. Perhaps *ἤιμεν*, *ἤισαν* should be read for *ᾖομεν*, *ἤιον*.

g. *α. εἰμί am* has the following not-Attic forms: *ἐσσί*, *ἐῖς* (also enclitic, somewhat less frequent than *ἐσσί*, which consists of the original stem *ἐσ-* and the original ending of the second person *-σι*, which generally can be substituted for it) (*εἶ*), *εἰμέν* (*ἐσμέν*), *ἔᾶσι* (*εἰσί*), *ἦα*, *ἔα*, *ἔον* (*ἦν*), *ἔησθα* (*ἦσθα*), *ἦεν*, *ἔην*, *ἤην* (*ἦν*), *ἔσαν* (*ἦσαν*), *ἔω*, *μετείω* (*ὦ*), *ἔῃς*, *ᾖσιν* (*ᾖς*), *ἔωσι* (*ὦσι*), *ἔοις* (*εἴης*), *ἔοι* (*εἴη*), *ἔσσο*, a form of the middle voice, as also Sappho 1 28, (*ἴσθι*), *ἔμμεν(αι)*, by assimilation for *ἐσ-μεναι*, *ἔμεν(αι)* (*εἶναι*), *ἐών*, *ἐοῦσα κτλ.* (*ὤν*, *οὖσα κτλ.*), *ἔσσεται*, *ἐσσεῖται* (twice, for *ἔσται*). Iterative *ἔσκον*, *ἔσκε*.

β. *ἔην*, *ἤην* (*ἦν*), probably should be written *ἔεν*, *ἦεν*.

γ. Forms without the root-vowel *ε* (remnant of *ἐσ-*) are very rare, as *ᾖσιν* T 202, *ὦσι* Ξ 274, *ω* 491, *οὔσης* *τ* 489, *ὄντας* *η* 94; *ἦν* is more common but often can be written *ἔεν*.

h. *φημί say* has the following not-Attic forms: *φῇσθα* (*φῄς*), *ἔφαν*, *φάν* (*ἔφασαν*), *φήῃ*, *φῇσιν* (*φῇ*). Middle forms are common, but not in the present indicative: *ἐφάμην*, *ἔφατο*, *ἔφαντο*, imperative *φάο*, *φάσθω*, infinitive *φάσθαι*, participle

φάμενος. Iterative *ἔφασκον* κτλ. *πεφασμένον* Ξ 127 may come from *φαίνω*.

i. *κεῖμαι lie* has the following not-Attic forms: *κείαται, κέαται, κέονται* (*κεῖνται*), *κείατο, κέατο* (*ἔκειντο*), *κῆται* (from *κέεται* for *κέηται*). Iterative *κέσκετο*. For the future *κείω, κείων, κείοντες*, see § 30 *h*.

j. *a*. *ἧμαι sit* has *εἵαται, ἕαται* (*ἧνται*), *εἵατο, ἕατο* (*ἧντο* Γ 153).

β. *ἥαται* and *ἥατο* are more rational forms than *εἵαται* and *εἵατο*, which are found in the Mss.

k. *οἶδα know* has the following not-Attic forms: *οἶδας* (only *α* 337, for *οἶσθα*), *ἴδμεν* (*ἴσμεν*), *ᾔδεα* (*ᾔδη*), *ᾐείδης* (see § 41 *d*, for *ᾔδησθα*), *ᾐείδει, ᾔδεε* (*ᾔδει*), *ἴσαν* (*ἦσαν*), *ἴδμεν*(*αι*) (*εἰδέναι*), *ἰδυῖα* (*εἰδυῖα*). Future *εἰδήσω* as well as *εἴσομαι*.

l. *χρή* in Homer seems to be a noun. See § 3 *k*.

§ **35**. Second Aorists without Variable Vowel. Many second aorists, active and middle, are found without variable vowel, following the analogy of verbs in *-μι*, as *ἔκτα α* 300, *ἔκτατο* Ο 437 (from *κτείνω*, stem *κτεν-, κτα-*); *ἅλσο* Π 754, *ἅλτο* Α 532 (*ἄλλομαι*); *ἄμεναι* Φ 70 (*ἄω*); *γέντο* Θ 43; *ἐγήρα* Η 148, *γηράς* Ρ 197 (*γηράω*); *ἔγνω* Α 199; *δέκτο* Β 420 (*δέχομαι*); *βλῆτο* Δ 518 (*βάλλω*); *κλῦθι β* 262, *κλῦτε* Β 56 (*κλύω*); *ἔμικτο α* 433; *οὖτα* Ζ 64, *οὐτάμεναι ι* 301; *πλῆτο* Σ 50; *ἐπέπλως γ* 15 (*πλώω*); *ἔσσυτο* Β 809 (*σεύω*); *ἔφθιτο* Σ 100, *φθίσθαι β* 183, *φθίμενος* Θ 359 (*φθίνω*).

ITERATIVE FORMS.

§ **36**. **a**. Iterative forms of the imperfect and aorist indicate the repetition of a state or action. The augment is generally omitted. These forms are characterized by the suffix *-σκ* and have the inflection of the imperfect of verbs in *-ω*. They are confined to the Ionic dialect. The iterative idea is frequently waning and occasionally is lost.

b. Verbs in *-ω* add the endings *-σκον* or *-σκομην* to the

ε-form of the stem of the present or second aorist, as *ἔχεσκον, ἔλεσκε, εἶπεσκε, ἴδεσκε.*

c. *κρύπτασκε* Θ 272 probably should be *κρύπτεσκε. ῥίπτασκε θ* 374 probably should be *ῥίψασκε,* although both may be considered as formed according to mistaken analogy.

d. Iteratives from the first aorist are peculiar to Homer, *ἐλάσασκε* (*ἐλαύνω*), *μνησάσκετο* (*μιμνήσκω*), *θρέξασκον* (*τρέχω*).

e. The suffix is sometimes added without variable vowel to themes which end in a vowel, as *ἔασκες* T 295, *ὤθεσκε* λ 596, *φάνεσκε* λ 587 (the only example of a passive).

f. Verbs in *-μι* add the endings *-σκον* or *-σκομην* directly to the theme: *ἔφασκον, δόσκον, δύσκεν, κέσκετο* (*κεῖμαι*), *ἔσκον* (for *ἐσ-σκον, εἰμί*).

PREPOSITIONS.

§ **37**. **a.** Prepositions often retain their original adverbial force (as *ἐν δέ but therein, παρὰ δέ and beside him*). They may be placed after the verbs or nouns with which they are connected. See § 3 *d.*

b. *α.* The preposition is often separated from the verb which it modifies, as *πὰρ δὲ Κεφαλλήνων ἀμφὶ στίχες οὐκ ἀλαπαδναί | ἔστασαν* Δ 330 f., where *πάρ* modifies *ἔστασαν.* In *ἐν δὲ πυρὶ πρήσαντες* Η 429, *ἐν* is to be construed adverbially, while *πυρί* is dative of means.

β. Sometimes the preposition, like other adverbs of place, governs a genitive where in its prepositional use it would be followed by another case, as *τὸν μοχλὸν ὑπὸ σποδοῦ ἤλασα ι* 375 *I drave the bar under the ashes*, where *ὑπὸ σποδόν* would be more regular.

γ. Similarly other words which were separate in the Homeric age were welded together in later time: *οὐ γὰρ ἔτι* became *οὐκέτι γάρ, διὰ δ' ἀμπερές* Λ 377 became *διαμπερὲς δέ.* So in old English *to us ward* was used where the later idiom requires *toward us; be thou ware* for *beware!*

c. ANASTROPHE. *α.* Disyllabic prepositions, when they immediately follow the word with which they are construed, take the accent upon the penult, except *ἀμφί, ἀντί, ἀνά, διά. ἄνα* Z 331 stands for *ἀνάστηθι. ἔνι* is used for *ἔνεισι* or *ἔνεστι, ἔπι* for *ἔπεστι, μέτα* for *μέτεστι. ἄπο* is used for *ἄποθεν far from. πέρι* is used for *περισσῶς exceedingly.*

β. Elided prepositions suffer anastrophe only when they as adverbs modify a verb to be supplied, as *ἔπ'* Γ 45 for *ἔπεστι*, — or by way of exception, in order to avoid ambiguity, as *ἔφ'* Λ 350, to show that the preposition is to be connected with the preceding word; so *πάρ'* Σ 191, *κάτ'* ρ 246.

γ. This so-called retraction of the accent to the first syllable is only a conservation of its original position, from which it was moved when the adverb lost something of its independence by its close connection with a verb or noun.

d. *α. ἐν* has the parallel forms *εἰν, εἰνί, ἐνί. εἰν* stands only in the part of the foot which receives the ictus, and its use is nearly confined to certain phrases, as *εἰν ἀγορῇ, εἰν Ἀΐδαο δόμοισιν. εἰνί* is used but half a dozen times and only in the second foot.

β. The poet uses both *ἐς* and *εἰς, κατά* and *καταί* (in *καταιβαταί* ν 110), *παρά* and *παραί, πρός, προτί,* and *ποτί, ὑπό* and *ὑπαί, ὑπέρ* and *ὑπείρ.*

γ. The forms in *-αι* seem to be old locatives, *cf. χαμαί* (*humi*).

e. *ἐξ* receives an accent when, following its noun, it stands at the end of the verse, as *θεῶν ἔξ* ρ 518, or is in danger of a wrong construction, as *θεῶν ἔξ ἔμμορε τιμῆς* ε 335 *from the gods she has received a share of honor.*

f. *ἀμφί, ἀνά,* and *μετά,* are used also with the dative.

ADVERBS.

§ **38.** **a.** *α.* A predicate adjective is often used where the English idiom has an adverb or an adverbial phrase, as *χθιζὸς ἔβη* A 424 *went yesterday, ἠερίη* A 497 *early in the morning,*

πανημέριοι Λ 472 *all day long*, *παννύχιος* *α* 443 *through the whole night*, *μεταδόρπιος* δ 194 *after supper*, *ἐννύχιοι* Λ 683 *by night*, *ἔνδιοι* Λ 726 *at midday*, *ἑσπέριοι* ξ 344 *at evening*, *πρηνής* Ε 58 (*pronus*) *on his face*, *ἐπομφάλιον* Η 267 (*ἐπ' ὀμφαλῷ*) *on the boss*, *δέξιον* Κ 274 *on the right*, *μετώπιον* Π 739 *on the forehead*, *πεζός* Ω 438 *on foot*.

β. Similarly *κεῖνος* Ω 412 *there*, *οὗτος* Κ 341 *here*, and frequently *ὅδε*, as *ἡμεῖς οἵδε* *α* 76 *we here*.

γ. *πρόφρων willing* is used only predicatively, where the English idiom uses *willingly*.

b. Adverbs ending in *-α* are common: *λίγα* (but *λιγέως* is more frequent), *σάφα*, *τάχα* (about 70 times, but *ταχέως* only *ψ* 365), *ὦκα*. These seem to have been originally neuter cognate accusatives, and many are such still; *cf.* *πόλλ' ἐπέτελλε*, *πόλλ' ἠρᾶτο*, *μέγα νήπιε*, *μεγάλ' εὔχετο*, κτλ.

c. Adverbs in *-δην* and *-δον* (originally adverbial accusatives from stems in *-δα* and *-δο*) are: *ἀμβολάδην*, *βάδην*, *ἐπιγράβδην*, *ἐπιλίγδην*, *ἐπιστροφάδην*, *κλήδην*, *κρύβδην*, *μεταδρομάδην*, *ὀνομακλήδην*, *παραβλήδην*, *προτροπάδην*, *ὑποβλήδην* (all having the signification of the participle of the corresponding verb), — *ἀγεληδόν*, *ἀναφανδόν*, *ἀνα-* (*ἀπο-*, *ἐπι-*, *περι-*) *σταδόν*, *βοτρυδόν*, *διακριδόν*, *ἰλαδόν*, *καταφυλαδόν*, *κατωμαδόν*, *κλαγγηδόν*, *πανθυμαδόν*, *φαλαγγηδόν*.

d. Adverbs in *-δα* are rare, as *ἀναφανδά*, *ἀποσταδά*, *μίγδα*.

e. Adverbs in *-δις* are: *ἄλλυδις*, *ἀμοιβηδίς*, *ἄμυδις*, *ἀμφουδίς*.

f. Adverbs in *-ι* are: *ἀμογητί*, *ἀναιμωτί*, *ἀνιδρωτί*, *ἀνουτητί*, *ἀνωιστί*, *ἀσπουδί*.

g. Adverbs in *-ξ* are: *γνύξ*, *ἐπιμίξ*, *κουρίξ*, *λάξ*, *ὀδάξ*, *πύξ*.

h. Adverbs in *-ως* are not common; they are most frequent from *ο*-stems: *οὕτως* (*οὗτος*), *ὥς* (*ὅ*), *αὔτως* (*αὐτός*), *κακῶς* (*κακός*). *ἴσως* and *ὁμοίως* are not found, *καλῶς* only *β* 63, *φίλως* only Δ 347.

Adverbs in *-ως* are formed also from *ἀφραδής* (*ἀφραδέως*) *ἀσφαλής* (*ἀσφαλέως*), *λιγύς* (*λιγέως*), *μέγας* (*μεγάλως*), *ταχύς*

(ταχέως), τεχνήεις (τεχνηέντως), and from the participles (used like adjectives) ἐπιστάμενος, ἐσσύμενος.

These adverbs in -ως are little used also by the lyric poets: καλῶς, κακῶς, ἴσως, ἄλλως are not found in Pindar.

HOMERIC VERSE.

§ **39.** The Heroic Hexameter. **a.** The poems are to be read with careful attention to the metrical quantity of each syllable, as well as to the sense of the passage. There are six feet (bars or measures) in each verse; hence the name *hexameter*. The part of each foot which has no ictus (the *arsis*) should receive as much time though not so much stress as the ictus-syllable (the *thesis*). The rhythm would be called $\frac{2}{4}$ time in modern music. The English hexameter (found *e.g.* in Longfellow's *Evangeline*) is generally read as of $\frac{3}{8}$ time.

b. The written word-accent is to be disregarded in reading Homeric verse. Occasionally (as ἄνδρα μοι ἔννεπε, μοῦσα, πολύτροπον ὃς μάλα πολλά *a* 1) the verse-ictus and word-accent may coincide, but the word-accent seems to have had no influence on the formation of the verse.

c. The dactyl (♩ ♪ ♪ or – ∪ ∪), with the ictus on the first syllable, is the fundamental and prevailing foot of Homeric verse. It is often replaced by a spondee[1] or heavy dactyl (♩ ♩ or – –). In three verses of the Iliad (B 544, Λ 130, Ψ 221) and in three of the Odyssey (*o* 334, *φ* 15, *χ* 192) each foot is a spondee, but a restoration of older, un-

[1] This name was derived from the use of this slow solemn measure in the hymns which accompanied the libation (σπονδή) to the gods; *cf.* two brief hymns of the Lesbian Terpander, about 700 B.C., to Zeus: Ζεῦ πάντων ἀρχά,| πάντων ἀγήτωρ, | Ζεῦ, σοὶ σπένδω | ταύταν ὕμνων ἀρχάν, and to Apollo and the Muses: Σπένδωμεν ταῖς Μνάμας | παισὶν Μώσαις | καὶ τῷ Μωσάρχῳ | Λατοῦς υἱεῖ.

contracted forms would give at least one dactyl to each of these verses; Ἀτρείδης· τὼ δ' αὖτ' ἐκ δίφρου γουναζέσθην Λ 130 may be read with two dactyls Ἀτρεΐδης· τὼ δ' αὖτ' ἐκ δίφροο (§ 17 *c*) γουναζέσθην.

Dactyls are about three times as frequent as spondees in the Homeric poems.

d. Verses in which each of the first five feet is a dactyl are far more common in Homer than in Vergil: there are 160 in the first book of the Iliad alone. Many frequently recurring verses have this rhythm; as τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς, — οἱ δ' ἐπ' ὀνείαθ' ἑτοῖμα προκείμενα χεῖρας ἴαλλον, — αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο. Many other verses have but one spondee (generally in the first foot) among the first five feet; as ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος ἠώς, — ἦμος δ' ἠέλιος κατέδυ καὶ ἐπὶ κνέφας ἦλθεν.

e. Spondees are most common in the first two feet; they are more and more avoided in each foot toward the close of the verse, except perhaps in the fourth foot where the great Alexandrian critic Aristarchus preferred a spondee. But very many of these spondees in the first and fourth feet of our texts can be and doubtless should be resolved into dactyls; thus ἀγήραον B 447 is now read for the ἀγήρων of Aristarchus.

f. The first foot allows more freedom than any other. A short vowel there more frequently retains its natural quantity before a mute and a liquid, and yet is more frequently lengthened in the unaccented part of the foot (§ 41 *h* γ) before that combination. At the close of the first foot, hiatus is allowed (§ 9 *b*).

Similarly the first foot of the iambic trimeter of Greek tragedy and of English poetry has exceptional freedom.

g. The Bucolic diaeresis (§ 40 *h*) is seldom immediately preceded by a word of three long syllables. Before this diaeresis, a dactyl is strongly preferred, and is to be restored

in many places where the Mss. have the contracted form. Certain dactylic forms, as *βήσετο*, are preserved there more frequently than elsewhere in the verse.

h. Verses which have a spondee in the fifth foot are called spondaic verses (*ἔπη σπονδειακά*). They are more common in Homer than in the Latin poets, — about 4 *per cent.* of the verses of the Iliad being spondaic.

i. These spondaic verses seem especially frequent at the close of emphatic sentences or of divisions of the narrative (*cf.* A 21, 157, 291, 600) and in descriptions of suffering and toil, but often no rhythmic effect is sought; the convenience of the verse determined the measure.

j. The last two feet of the verse must not consist of two spondaic words: thus *Ἠῶ δῖαν ι* 306 should be *Ἠόα δῖαν*, *δήμου φῆμις ξ* 239 should be *δήμοο φῆμις*.

k. The last foot in each verse is a spondee, but the final syllable may be short; the deficiency in time is then made up by the slight pause which follows at the end of the verse (§ 41 *a*, *p a*). A heavy or consonantal ending is preferred; hence the *ν*-movable is often used.

l. The student need not concern himself about elision as in Latin poetry; that is already done in the text; but he must be watchful for synizesis (§ 7).

CAESURAL PAUSES.

§ **40**. **a.** Each verse has one or more caesural pauses (*caesura* = *τομή cutting*), — pauses within a foot.

b. The principal caesura of the verse is always a pause in the sense, and is often emphasized by punctuation, as in each of the six successive verses Ξ 10–15; but occasionally commas are found where no pause is necessary.

Of course there can be no pause immediately before an enclitic, since this is closely connected with the foregoing word.

c. A caesura is almost always found in the third foot;

only 185 verses of the Iliad and 71 of the Odyssey have no pause there. It occurs either after the ictus-syllable (as *μῆνιν ἄειδε θεά* ∧ *Πηληιάδεω Ἀχιλῆος* A 1 ⏑ – | ⏑ – | ⏑ – | ⏑ ∧ ⏑ – | ⏑ – | ⏑ – | ⏑ – | – –|) or between the two short syllables (as *ἄνδρα μοι ἔννεπε Μοῦσα* ∧ *πολύτροπον ὃς μάλα πολλά* *α* 1, ⏑ – | ⏑ – | ⏑ – | ⏑ ∧ ⏑ – | ⏑ – | ⏑ – | – –|). These two caesuras are about equally frequent; but the second slightly predominates and seems to have been preferred.

d. The importance of the caesura in the third foot is marked not only by the freedom with which hiatus is allowed there (§ 9 *b*), and by the evident avoidance of elision at that point (§ 10 *e*), but also by the large number of tags of verses which are suited to follow it; as *πατὴρ ἀνδρῶν τε θεῶν τε, βοῶπις πότνια Ἥρη, θεὰ λευκώλενος Ἥρη, θεὰ γλαυκῶπις Ἀθήνη, φιλομμειδὴς Ἀφροδίτη, Διὸς θυγάτηρ Ἀφροδίτη, ἐυκνήμιδες Ἀχαιοί, Ἀχαιῶν χαλκοχιτώνων, κάρη κομόωντες Ἀχαιοί, ἀρηίφιλος Μενέλαος, ἄναξ ἀνδρῶν Ἀγαμέμνων, βοὴν ἀγαθὸς Διομήδης, Γερήνιος ἱππότα Νέστωρ*, κτλ. — all of which must be preceded by the feminine caesura (see *f*) of the third foot; while *Ἀγαμέμνονος Ἀτρείδαο, εὐρὺ κρείων Ἀγαμέμνων, ἡγήτορες ἠδὲ μέδοντες, ἀπαμείβετο φώνησέν τε* κτλ. must be preceded by the masculine caesura of the third foot. See § 4 *b*, *c*, *d*.

e. The pause after the first syllable of the third foot is called the *penthemimeral* caesura (*πέντε, ἡμι-, μέρος*) because it comes after the fifth half-foot; it divides the verse into $2\frac{1}{2} + 3\frac{1}{2}$ feet. The pause between the two short syllables of the third foot divides the verse into $2\frac{3}{4} + 3\frac{1}{4}$ feet.

f. The pause after an ictus-syllable is called a *masculine* caesura because of the vigorous tone which it gives to the verse; the pause between two unaccented syllables is called a *feminine* caesura.

g. Sometimes the principal pause of the verse is the masculine caesura of the fourth foot. This is called the *hephthemimeral* caesura (*ἑπτά, ἡμι-, μέρος*). This is somewhat more

common in the Iliad than in the Odyssey. It is frequent after a feminine caesura of the third foot. It gives an energetic movement after a penthemimeral caesura, when the verse is divided into $2\frac{1}{2} + 1 + 2\frac{1}{2}$ feet.

h. Sometimes the pause of the verse is at the close of the fourth foot; this is called the *Bucolic* diaeresis (a diaeresis being a pause at the end of a word *between* two feet) or caesura, since it is most evidently aimed at in the bucolic or pastoral poetry of Theocritus. Occasionally there is a transition at this point to another part of the story, as A 318, 348, 430. This Bucolic diaeresis with the penthemimeral caesura divides the verse into $2\frac{1}{2} + 1\frac{1}{2} + 2$ feet.

i. The importance of the Bucolic diaeresis is marked by the large number of tags of verses which are ready to follow it, as *δῖος Ὀδυσσεύς, ἔρκος Ἀχαιῶν, ἱππόται Νέστωρ, ὄβριμος Ἄρης, φαίδιμος Ἕκτωρ, Φοῖβος Ἀπόλλων, Παλλὰς Ἀθήνη, δῖα θεάων, μητίετα Ζεύς, ἰσόθεος φώς*. See § 4 *c*. Hiatus is allowed here occasionally. See § 9 *b*.

j. A slight pause occurs after the first short syllable of the first foot about 50 times in 100 verses.

k. A slight pause occurs about as often, after the first short syllable of the fifth foot. The poet prefers to close the verse with the rhythm $— \cup$, $\cup — —$ (where the comma represents the end of a word) rather than $— \cup \cup$, $— —$; hence *οὔτε τέλεσσας* A 108, not *οὐτ' ἐτέλεσσας*. See § 25 *e*.

l. The principal pause of the verse is almost never at the close of the third foot; this would divide the verse into two equal parts and cause monotony. A word ends there not infrequently, but is accompanied by a more prominent caesura in the third or fourth foot; as *ἔνθα ἴδον πλείστους Φρύγας ἄνερας* Γ 185, where the last two words are so closely connected that no caesura is felt between them. But see *γ* 34.

m. Even a slight pause is rare between the two short syllables of the fourth foot. In *καὶ ἐπείθετο μυθῷ* A 33, the objectionable pause might be avoided by omitting the aug-

ment, but the conjunction is connected with the verb so closely that no caesura is felt.

n. It has been remarked that the forbidden caesura is next in position to the favorite Bucolic diaeresis; while the forbidden diaeresis at the close of the third foot is next to the favorite feminine caesura of the third foot.

o. No sentence ends with the second foot.

p. The pause in the third foot gives to the rest of the verse an anapaestic movement, from which it is often recalled by the Bucolic diaeresis. Similarly the Roman Saturnian verse (as *Dabúnt malúm Metélli* ⏑ *Naévió poétae*) is at first iambic, but is trochaic at the close.

q. The varied position of the main caesura, and the minor pauses in different parts of the verse, give perfect freedom from monotony without detracting from the grace and dignity of the measure.

QUANTITY.[1]

§ **41. a.** Metrical convenience or necessity often determined the poet's choice among synonymous words (§ 4 *a–d*); since ἀμφιδέξιος *ambidexter* was not suited to dactylic verse, περιδέξιος was used Φ 163. The poet in general preferred the light dactyls to the heavy dactyls or spondees, and retained

[1] The beginner will find it convenient to remember concerning α, ι, υ, the vowels whose quantity is not clear at the first glance, that

(1) they are short in the final syllable of any word when the antepenult has the acute or if the penult has the circumflex accent;

(2) they are regularly short in inflectional endings, as μάχῃσι, ἥρωα, τρέπουσι, τέθνηκα, — in the final syllables of neuter nouns, as δῶμα, ἦμαρ, μέλι, δάκρυ, — in suffixes, except where ν has been lost before σ, as φύσῐς, δολίης, Φοίνισσα, — in particles, especially in prepositions, as ἀνά, περί, ὑπό, ἄρα, ἔτι, — and generally in the second aorist stem of verbs;

(3) they are long in the final syllable when the penult is long by nature and has the acute accent;

(4) they are long when they are the result of contraction, as ἐτίμᾱ from ἐτίμαε, ἱρόν from ἱερόν, νέκῡς from νέκυας, and as the final vowel of the stem of nouns of the first declension.

in the Epic dialect a large number of dactylic forms which were afterwards contracted. An *amphimacer* (– ∪ –, *ἀμφί, μακρόν*) was avoided often by means of apocope, synizesis, or elision.

Most exceptions to the rules of quantity are only apparent. The poet, for example, did not lengthen a short syllable by placing the ictus upon it. If an apparently short final syllable stands where a long syllable is expected, it is probable either

(1) that the final syllable was originally long, and later lost part of its quantity, as *πρίν*, nouns in *-ις* (*βλοσυρῶπις ἐστεφάνωτο* Λ 36), and the dative singular ending of the third declension (§ 18 *a*); or

(2) that the following word has lost an initial consonant which would have made the preceding syllable long by position (see *m* below); or

(3) that the pause (musical *rest*) of a caesura or diaeresis, fills out the time occupied by the foot, allowing the same freedom as at the end of the verse (§ 39 *k*).

b. A considerable number of anomalies, however, remain unexplained. Prominent among the unexplained anomalies of quantity is the *ῐ* of certain abstract nouns, as *ὑπεροπλίῃσι* A 205, *προθυμίῃσι* B 588, *ἀτιμίῃσι* *ν* 142. This *ι* receives no ictus, hence no satisfaction could be gained even from the obsolete doctrine that a short syllable might be lengthened by the poet if it were made the ictus-syllable of the foot. These abstract nouns form such a definite class that it may be assumed that there was some explanation, perhaps physiological, for them all.

c. Doubtless when the poems were recited musically, it might have been easy for the bard in his intonation to hold, and thus to lengthen, a syllable which was usually short, or to slur over a long syllable and treat it as short. But it is not found that Homer or any other poet availed himself of this license.

d. Many apparently irregular variations of natural quantity, as well as apparent freedom in allowing hiatus, and variations of quantity made by position (see *m* below), are to be explained by the loss of a consonant, *e.g.* ἄτη or ἀάτη was originally ἀϝατη (see § 14 *j*); the loss of ϝ and the consequent lengthening of one of the neighboring vowels (*cf.* βασιλεϝος, βασιλῆος, βασιλέως), explains ἄασάμην I 116 and ἄᾰσατο I 537, as compared with ἄᾰσας Θ 237; ἄέσαμεν (ἀϝεσαμεν, from ἰαύω) γ 151 but ἄεσαν γ 490; Ἄϊδος Γ 322 but Ἄϊδι A 3, from α-ϝιδ (§ 14), *cf.* ἠείδης X 280 for ἐϝείδης; μέμασαν B 863 but μεμᾶότες B 818 (μεμαϝοτες). In εὔκηλος A 554 (ἔκηλοι E 759), the form may have been favored in popular use by a supposed connection with the adverb εὖ, which seemed so natural in εὕαδεν Ξ 340 for ἐϝαδεν.

e. It may be supposed that the bards followed poetic precedents in allowing hiatus or lengthening before certain syllables in which but a minimum of the original sound remained; sometimes, by false analogy, they may have treated in the same way other syllables which really had lost no consonant.

f. *α.* A syllable which contains a long vowel or a diphthong is long by *nature*. Final αι and οι are metrically long, although short as concerns accentuation.

β. The quantity of some vowels is not fixed, as Ἀπόλλωνος A 14, Ἀπόλλων A 380; Ἄρες, Ἄρες E 31 (if the text is right); Σῑδόνες Ψ 743, Σῑδονίους δ 84; *cf.* Διονύσου λ 325 with Διώνυσος Z 135 (which remained the usual form in Boeotian dialect, as it is in Pindar); ὕδωρ α 110, ὕδωρ α 146.

γ. Most of these vowels with variable quantity were originally long and were becoming short, as the Homeric ἶσος, κᾱλός, and φᾶρος, became ἴσος, καλός, and φάρος in Attic poetry. The penult of ἀνίη was long in Homer but occasionally short in Attic poetry. ϝειαρινό (*cf.* ὥρῃ εἰαρινῇ B 471), Attic ἐαρινός, is found on a Boeotian inscription. It is evident that every vowel which at first was long and afterwards became short must have had at some time a metrical

quantity which could be treated either as long or short, *i.e.* its quantity was variable.

δ. A trace of the original *ᾱ* in the ending of the neuter plural remains perhaps in *ἔθνεα εἶσι* B 87, where the hiatus is justified as *weak* (§ 9 *d*).

ε. For the length of final *ι* in the dative singular of the third declension, see § 18 *a*. *πρίν* in *πρὶν αὖτ'* Z 81 retains its original length, as a contracted comparative.

ζ. So in Latin, the vowels of certain words had lost so much of their original quantity in the time of Plautus that he employed them sometimes as long, sometimes as short, while in later Latin poetry they became definitely short. Analogous to this, also, is the fact that a short vowel before a mute and a liquid is generally long in Homer, while in Attic it is generally short.

η. With this variation of natural quantity may be compared the double forms employed in Homer, — one with a single consonant, another with two consonants, as *Ἀχιλεύς* A 54, *Ἀχιλεύς* A 199; *Ὀδυσσεύς* A 430, *Ὀδυσεύς* Δ 494; *Τρίκκην* B 729, *Τρίκης* Δ 202; *ὅππως* A 344, *ὅπως* A 136; *μέσσον* Γ 266, *μέσον* A 481, *κτλ.*, many of which doubled consonants are known to be justified etymologically.

g. Sometimes a naturally short vowel was lengthened (not by the poet, but in the speech of the people) in order to avoid the too frequent recurrence of short syllables. This is illustrated by the rule for the use of *ο* or *ω* in the comparison of adjectives (*σοφώτερος* but *κουφότερος*), by the pains shown by some of the Greek orators (as Demosthenes) to avoid an uninterrupted succession of several short syllables, and by the words which have a vowel similarly lengthened in the Attic dialect (as *ἀθάνατος, προσήγορος, ὑπηρέτης*). We find *ἀνήρ* but *ἀνέρες* (*ἀνήρ* M 382), *cf.* *ἠνορέη* (Pindar *ἀνήρ, ἀνορέα*) *Πρῐ́αμος* but *Πρῐαμίδης, θυγᾰ́τηρ* but *θῡγάτερα* (with *ῡ* in all forms of more than three syllables), *ἀπονέοντο, ἀγορᾶασθε* but *ἀγορή, ἀθάνατος* but *ἀθαπτος, cf.* *ἠνεμόεντα* from *ἄνεμος, ἐπίτονος* *μ* 423.

h. *α*. In Homeric verse a syllable which contains a short vowel is long by *position* when the vowel is followed by a double consonant (*ζ*, *ξ*, *ψ*) or by two or more consonants, whether these are in the same or in the following word or are divided between the two words.

β. This rule holds good also in case of a mute followed by a liquid. This combination rarely fails to make position within a word, and generally makes position when it stands at the beginning of a word (as *ὕπατε κρειόντων α* 45), especially when this word is closely connected with the preceding.

γ. The influence of the metrical ictus on quantity is nowhere else so clear as in strengthening this so-called *weak-position* before a mute and a liquid: before this combination, a short vowel is always lengthened (more than 2600 times) in the ictus part of the foot; while lengthening of an ultima in the arsis is found 105 times, 48 of which are in the first foot (as *ἐκ δὲ Χρυσηΐς* A 439, *cf.* § 39*f*) and 47 in the second foot (as *ἐξ οὗ δὴ τὰ πρῶτα* A 6). Of course a short vowel remains short only in the unaccented part of the foot. See *i β* below.

i. *α*. Sometimes a vowel remains short before a mute followed by λ or *ρ*, as *Ἀφροδίτη* Γ 380, *ἀμφῐβρότης* B 389, *ἀμφῐδρυφής* B 700, *πρŏτραπέσθαι* Z 336, *νεῦσĕ Κρονίων* A 528, *βάλĕ Πριαμίδαο* Γ 356, *γάρ ῥᾰ Κλῠταιμνήστρης* A 113. These words and phrases could not have been brought into the verse if the mute and liquid must make position, and the history of the language shows that this combination of mute and liquid was losing its weight (*cf. f γ* above). Similarly, the syllable must be short which precedes *βροτῶν, προσηύδα, τράπεζα*.

β. Of about 570 examples in the Homeric poems of a vowel remaining short before initial mute and liquid, it is said that 202 are in the first short syllable of the third foot (as *ὣς οἳ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον* E 274), 278 are in the first short syllable of the fifth foot (as *καί μιν φωνήσας*

ἔπεα πτερόεντα προσηύδα A 201), 28 are in the first short syllable of the first foot (as ἦκα πρὸς ἀλλήλους Γ 155), 27 are in the first short syllable of the second foot (as ὡς δ' ὅτε τίς τε δράκοντα Γ 33); while only 34 are in the second short syllable of a dactyl, 25 of these being in the first foot (as καὶ βάλε Πριαμίδαο Γ 356), and only one of the 34 being before a sonant mute followed by a liquid (τὰ δὲ δράγματα Λ 69). It is evident that the numbers in such computations differ with different texts.

γ. That a mute and liquid do not always make position is explained by the ease with which the combination can be pronounced at the beginning of a syllable, leaving the preceding vowel short.

δ. In ἀνδροτῆτα Ω 6, *α* remains short before three consonants; but it is probable that this word has replaced some obsolete synonymous word which suited the metre.

ε. Before four words, two of which begin with the double consonant *ζ* and two with the two consonants *σκ* (not a mute and a liquid), the preceding vowel remains short: οἵ τε Ζάκυνθον B 634, οἳ δὲ Ζέλειαν B 824, προχέοντὄ Σκαμάνδριον B 465, ἔπειτἄ σκέπαρνον ε 237. Two of these words, Ζάκυνθος and Σκάμανδρος (although the gods called it Ξάνθος, Υ 74), might seem essential to the poet's story, and might be excused by the greater freedom which is allowed to the treatment of proper names in verse; but there are indications of possible collateral forms with a single consonant; *cf.* κίδναμαι with σκίδναμαι (which is always used where the metre permits), μικρός with σμικρός (§ 12 *j*). Perhaps Δάκυνθος should be substituted for Ζάκυνθος, *cf.* ζαθέην A 38 with δαφοινός B 308, Δεύξιππος in a Boeotian inscription for Ζεύξιππος, Δάγλη on coins for Ζάγκλη. It is noteworthy, however, that Ζάκυνθος was also the Greek name of Saguntum and in that word Z may often have been pronounced nearly like Σ.

j. *α*. A single λ, *μ*, *ν*, *ρ*, *σ*, at the beginning of certain

words, may make position (*cf.* § 12 *b*): *πολλᾶ λισσομένω* X 91 ⏑ ⏑ | ⏑ ∪ ∪ | ⏑ (*cf. ἐλλίσσετο* Z 45, *τρίλλιστος* Θ 488, *πολύλλιστον ε* 445, *οὐδὲ κατὰ μοῖραν* Π 367 (*cf. ἄμμορον* Z 408, *διᾱμοιρᾶτο ξ* 434, *ἔμμορε* A 278, *εἵμαρτο ε* 312, of which the form of reduplication indicates that the stem was treated as if it began with two consonants, § 25 *o*), *ἔπεα νιφάδεσσι* Γ 222 (*cf. ἀγά-ννιφον* A 420 and English *snow*), *ὅσα ῥέζεσκον χ* 46 (*cf. ϝέργον, work, wrought*), *ὕλη τε σεύαιτο* Ψ 198 (*cf. ἐσσεύοντο* B 808, *ἐπισσεύεσθαι* O 347, *λαοσσόος* N 128).

β. So also δ makes position in the stem *δι-* (*δεῖσαι fear*) and always in *δήν long*, as *ἡμεῖς δὲ δείσαντες ι* 236, *ἔδεισεν δ' ὁ γέρων* A 33, *cf. θεουδής ζ* 121 *god-fearing* (for *θεο-δϝης*); *οὔ τι μάλᾱ δήν* A 416.

γ. A short vowel before a liquid is lengthened most frequently when it is in the ictus-syllable of the second or fourth foot (seldom in the third or fifth foot) and generally before words which begin with two short syllables, as *ἐνὶ μεγάροισι γενέθλη* E 270.

k. It is stated that a short vowel is lengthened 123 times before *ρ* (91 times, not counting repetitions), 70 (51) times before λ, 320 (111) times before *μ*, 58 (30) times before *ν*, 44 (29) times before δ, 9 times before *σ*.

l. *α*. Cognate languages and collateral dialectic forms show that most words which in the Attic dialect began with *ρ*, once began with *σρ* or *ϝρ*. This explains the doubling of the *ρ* after the augment and in composition, as well as its power to make position in Homeric verse. 85 *per cent.* of the instances of lengthening before *ρ* are known to be justified etymologically.

β. The stem of the verb *δεῖσαι* is found on a Corinthian inscription as *δϝι*. In the Homeric time, if the *ϝ* was not still pronounced by the Ionians of Asia Minor, doubtless the δ was thickened in pronunciation by the disappearing *ϝ*.

γ. Of the instances of lengthening before *μ*, most are only physiologically explained; the *μ*-sound being easily continued

until it is virtually a double consonant; but this lengthening occurs only before certain stems, not before *μάχεσθαι, μένειν, μοῦνος* κτλ.

m. One of the consonants which made position has often been lost, as *γρηὶ δέ μιν ϝεϊκυῖα* Γ 386, *πᾱρειπών* Λ 793 (*παρϝειπών*, § 14); *βέλος ἐχεπευκές* Α 51, *γὰρ ἔχον* Τ 49, *πᾱρέχῃ* τ 113, from the stem *σεχ-*, *cf. σῡνεχές* ι 74 (for *συνσεχες*); *θεὸς ὥς* Γ 230 (for *θεὸς ϳὡς*, § 12 *l*), *cf. κακὸν ὥς* Β 190, *ὄρνιθες ὥς* Γ 2, *πέλεκυς ὥς* Γ 60, *οἱ δ' ἄρ' ἴσαν ὡς εἴ τε* Β 780. Both consonants which made position are occasionally lost, especially in the stem of the third personal pronoun (§ 14 *c*, *h*), as *ἄρᾱ ᾡ̂* Ρ 196 for *ἄρα σϝᾡ̂*, *ἀπὸ ἕο* Υ 261 for *ἀπὸ σϝέο*. But see § 14 *j*.

n. *φ* seems to be used as a double consonant in *Ζεφυρίη* η 119 — ∪ ∪ —, *ὄφιν* Μ 208 — ∪, *πιφαύσκω* Κ 478 (although here the reduplication *πι* may be considered long by nature, *cf. Σῐ́συφος* Ζ 154). *ὄπφις* is now written for *ὄφις* in Hipponax Frg. 49, and is justified etymologically; *cf. Σάπφω* from the stem of *σοφός*, *Ἴακχος* from *ἰάχω*, *ὄκχον* (*ὄχον*) Pindar *Ol.* VI 24, *φαιδχιτωνες* Aesch. *Choeph.* 1047.

o. *α*. A long final vowel or diphthong in the arsis of the foot is shortened before a following vowel: *Ἀτρεΐδαι τε καὶ ἄλλοι ἐυκνήμιδες Ἀχαιοί* Α 17, *τὴν δ' ἐγὼ οὐ λύσω* Α 29. The shortening of a long vowel is essentially the elision of half the vowel (§ 9 *d*).

β. The most frequent exceptions to this rule occur in the first foot, less often in the fourth foot, — before the diaereses where hiatus is most common (§ 9 *b*).

γ. Final *αι*, *οι*, *ει* are most frequently shortened before an initial vowel. Final *οι* is shortened eight times as often as final *η*.

δ. The diphthongs with *υ* seem to have been more firm in retaining their quantity than those with *ι*. This is explained perhaps by the greater permanence in the language of *ϝ* over *ϳ*.

ε. This shortening of diphthongs seems to indicate a ten-

dency of the final ι or υ of the diphthong to go into its cognate *y* (*j*) or *w* (ϝ) sound and disappear (*cf.* § 5 *g*). In Pindar, also, a final diphthong is shortened far oftener (five times as often) than a long final vowel. Of course there was no hiatus as long as the *j* or ϝ was spoken.

ζ. Final ῳ and ῃ are shortened before an initial vowel more rarely than other diphthongs. ηι, ῃ, ωι, ῳ, ευ are shortened more frequently than elsewhere when they are in the first short syllable of the first foot. ῳ is seldom shortened except before an ε or (less frequently) an α.

p. *α*. Before a pause (as before the close of the verse, see § 39 *k*), a short vowel may be used in place of a long vowel: *ἐκπέρσαι Πριάμοιο πόλιν* Α 19 — — | — ∪ ∪ | — ∪ ∪ | ≚ ∧, *φεύγωμεν· ἔτι γὰρ κτλ.* κ 269 — — | ∪ ∧ ∪ ∪ | —, *εἵατ' ἀκούοντες· ὁ κτλ.* α 326 — ∪ ∪ | — — | ∪ ∧. Not infrequently thus the short final vowel of a vocative takes the place of a long syllable, even *ὦ υἱὲ Πετεῶο* Δ 338; in such cases the nominative form frequently could be used. The pause in the rhythm occupies the remainder of the time which would be spent in pronouncing a long syllable, ♪ ♩ = ♩ 𝅗𝅥. Before a pause, also, a long final vowel may preserve its quantity although the following word begins with a vowel.

β. This pause, which allows hiatus and prevents the shortening of a final vowel, gives prominence to the syllable before it, as *ἐκ γὰρ Ὀρέσταο ∧τίσις ἔσσεται α* 40, *οἳ μὲν δυσομένου ∧ Ὑπερίονος α* 24.

q. A few verses seem to begin with a short syllable, as *ἐπειδὴ τὸ πρῶτον* δ 13 (probably *ἐπϝει*), *φίλε κασίγνητε* Φ 308 (*cf. φῖλαι* Ε 117, *ἐφῖλατο* Ε 61), *ὃς ἄξει* Ω 154 (for *ὅς ϝ' ἄξει* = *ὅς ϝε ἄξει*, *cf. ὅς σ' ἄξει* Ω 183), *ὃς ἤδη τά τ' ἐόντα* Α 70 (for *ὃς ϝείδη*, § 14), *ἀείδῃ* ρ 519 for *ἀϝείδῃ* (see *d* above); *βορέης* Ι 5 is in all Mss. for *βορρῆς* (Thuc. VI 2). For *Ζεφυρίη* η 119, see *n* above; for *συνεχές* Μ 26, see *m* above; for *ἐπίτονος*, see *g* above; but *διὰ μὲν ἀσπίδος* Γ 357 seems to have been used on the analogy of *δῖ' Ἀφροδίτη κτλ.*

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